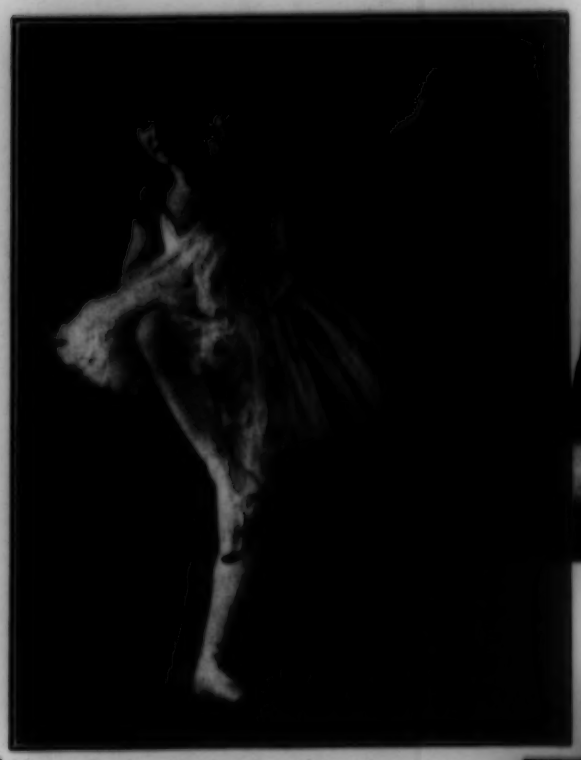
"The Refuse of a Play Contest"

FEBRUARY 3, 1915 PRICE TEN CENTS

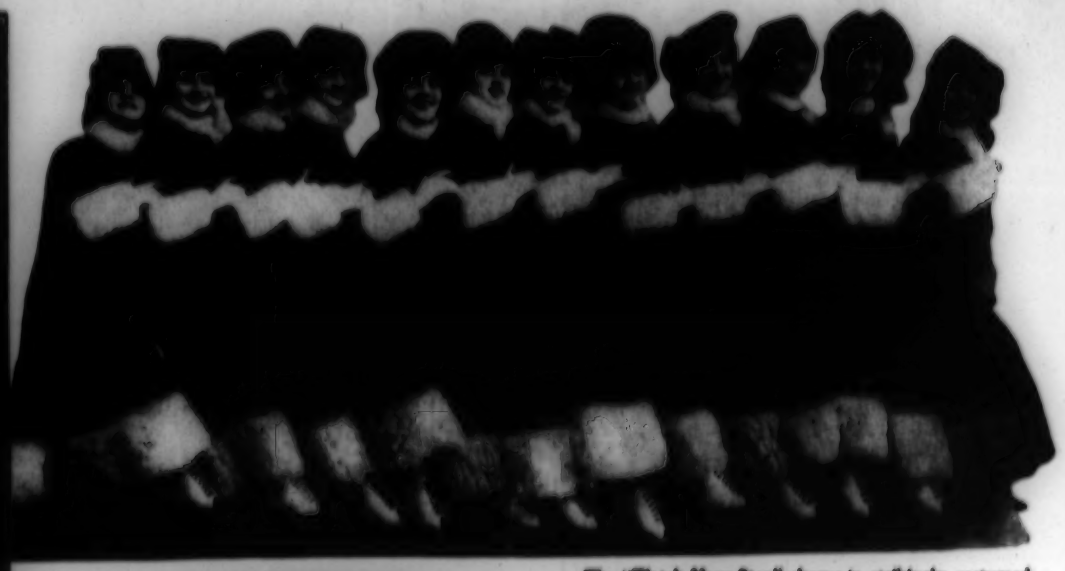
THE NEW YORK DRAMATIC MIRROR

A. E. ANSON AND EFFIE SHANNON
In "CHILDREN OF EARTH"

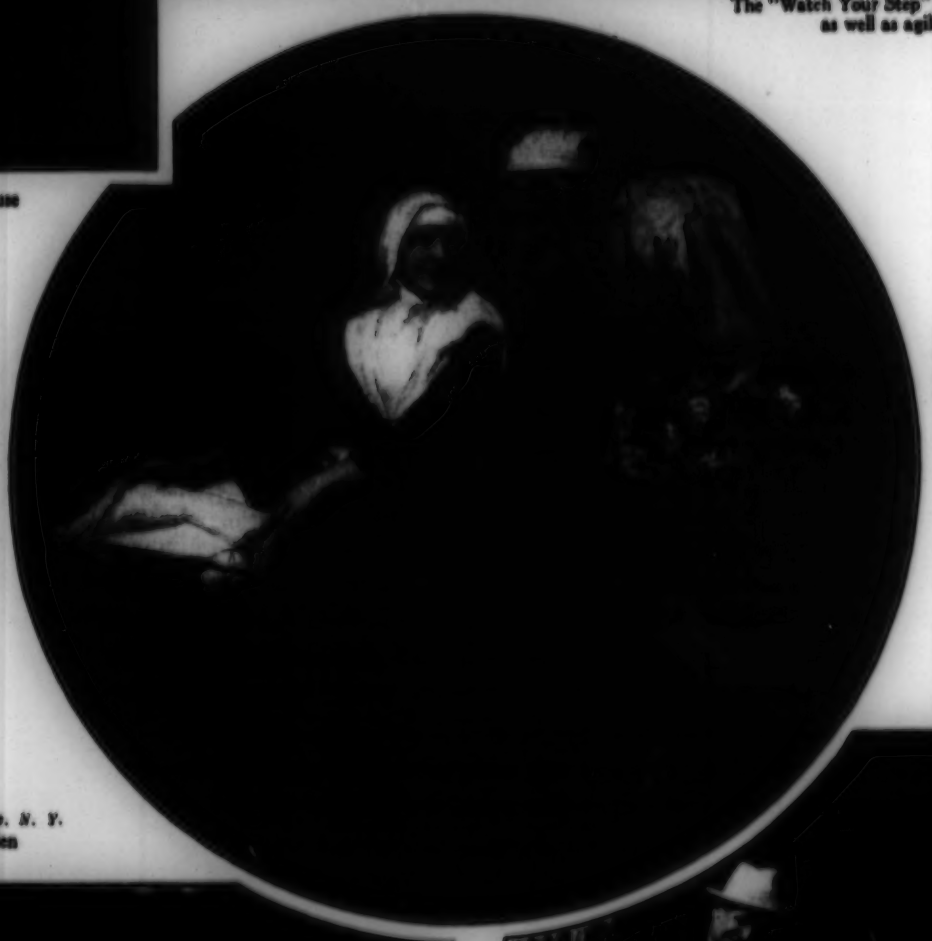
Drama, Vaudeville and Motion Pictures



Marjorie Bentley, the charming premiere danseuse of "Chin-Chin"



The "Watch Your Step" chorus is strikingly costumed as well as agile and good-looking



A charming scene in "Marie-Odile" in which the old gardener (Frank Reicher) comes to see the baby of Marie-Odile (Frances Starr)

White, N. Y.

White, N. Y.

Mildred Fisher who helps to enliven Winter Garden entertainments

White, N. Y.

Edna Aug and Ned A. Sparks, in that hilarious exposition of theatrical life, "The Show Shop"

White, N. Y.

James Blakely, George Grossmith and Emmy Wehlen to whom is due much of the success of "To-night's the Night"

IN THE GLARE OF THE LIMELIGHT

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXXIII NEW YORK, WEDNESDAY, FEBRUARY 3, 1915 No. 1885

PLAYS WHICH DID NOT GET THE $10,000 PRIZE OFFERED BY MR. WINTHROP AMES

By Charles Darnton

[Mr. Charles Darnton, the dramatic critic of the "Evening World," had an amusing interview with Mr. Winthrop Ames. This interview turned on the play contest instituted by Mr. Ames for the award of the $10,000 prize for the best play submitted. The subject is treated in Mr. Darnton's familiar breezy style, but sheds some striking sidelights on the character of plays which did not get the prize.

THERE is probably not a better sportsman in the whole theatrical field than Winthrop Ames. In setting up a $10,000 target for American playwrights to fire at he has at least filled amateurs with an ambition to score a dramatic bull's-eye. The fact that Alice Brown has proved a New England Annie Oakley by bringing down the prize is neither here nor there. After all, what's $10,000 between New Englanders? WHAT?

No matter! Here's the question heard the length and breadth of Broadway: "What were the other plays like?" Like you, I couldn't help asking this, though I had already been told that "Children of Earth" happened to be of a very large family—there were no less than 1,800 manuscripts in the competition. In answer Mr. Ames, with a bleak smile, handed me this letter out of his play contest treasure box:

"I beg your pardon if I am a nuscence, but something tells me that my play ——— is not quite long enough to satisfy your wants. It seemed so aufel long to me while writeing it that I left out one scene, between the forest park scene and the sick room. The scene left out is, Mamie washing, on Monday, day after the scene in park. An insurance agent comes to collect for policy on baby, and asks her to quit washing and become his affinity. Mamie is very indignant and tells him what she thinks of him. this is only a brief outline of the scene. If it is necessary to add this sceen to make my drama long enough, I will be lad to send it to you.

"P. S.—I will write it to-night and have it typewritten Monday and mail to you."

After a little rest I asked, "Was it as bad as that?"

"N-no," hesitated Mr. Ames. "But the contest had its humorous side. Take this, for another example," he suggested, passing over a second communication. Here you have it:

"having noticed your Add, Post Standard am ready to deal with you in regard to Some Plays, Operas and Songs I am trying to finish up to be Sent on for inspection-at the Panama exposition at Sanfrancisco fr. in 19.15 Have not decided on anything yet they are every line my own composing first clas in every respect. My price is fifteen thousand dollars Stage or Sell them as your own if you wish. give them any title you wish—

there are 4 plays, two operas and 5 Songs—
one Opera on wine verry exciting
one comic Opera
one tragedy—Original
three or 4 Short lines.
Have not decided on titles one
Song I will cal—this world is a
Stage will give the first verse of each Song
this lovely world, is one vast Stage
its favors do impart
from the cradle to the grave
each one doath act his part

this of 15 verses could be divided can be applied to any place in the united States.
Second
turn to to right
turn turn young man before to late
Your yearing hells wide open gate
Where raging devils writhing Stand
with hissing Serpents in their hands
turn to the right (Spoken.)

first
Ah cruel man what hast thou done
ruined father husband Son
A blacker heart than those oppressed
Still beats beneath your wine pressed vest
this Should be the first verse—

My Cottage home—
the little brook, two Short Songs god save the king was writen Just before King edward died then added one more verse
God Save the King
Ive longed to see the King, bedecked in gold
with vested power and wealth untold
with diamonds gleaming from his breast
and a warm heart beating beneath his vest

the chikedee
come down from that trèe, my Chikedee dee
I am longing for your Sweet company
the birdlings are at rest, in their cosy little nest
come down my chickedee
Corus. Chickedee, Chickedee, Chickedee de de

this is a very good peice, if handled right you are Supposed to be Singing to a bird in the tree
When you come to the corus—Chickedee, then in a little louder and more plaintive voice
Chickedee, chickedee, chickedee, de de Spoken"

Mr. Ames threw himself on a lounge while I tested the back of an easy chair. With returning strength I called for more and was given:

"Dear sir—The name of the play is robbing the bank of England in the middle of the noon day the after piece is bringing a murderess from the gallows free. Please write and let me know if I have to write the play out."

In due time we became serious, and Mr. Ames said:

"Altogether, there were about 1,800 manuscripts. Ten per cent. of them were evidently written by cooks, office boys, and lunatics. These merited no consideration whatsoever. One budding dramatist explained he was a Winconsin lumberman. He went on to say he had received offers for his play from other firms, but he preferred to send it to me because he had been informed mine was a reliable firm and would do the right thing by him. He evidently wrote in the belief that competition is the life of trade. There was another play of forty-seven scenes, beginning with Columbus and sailing right up to date. The author gave me the privilege of cutting out a scene or two in case I felt the play might run too long. One woman who sent in a play wrote that she hoped to win the prize because her husband had died, leaving her in need of money. Others seemed to think that charity was of first consideration."

Mr. Ames grinned painfully and went back to the lounge.

"Some plays," he added, starting up, "were by actual madmen. We scanned the horizon from day to day with little hope."

"There were no great, undiscovered American playwrights in the offing?" I solicitously inquired.

He withered me with a glance, in which there was just the suggestion of a twinkle, and then replied:

"The great fault with most of the manuscripts was a lack of originality. The authors who showed a sense of the stage were evidently intent upon re-writing current Broadway successes. Then, again, the trouble with other plays that were better than the rubber-stamp variety was that they had nothing but a literary quality. They lacked plot, construction, and had no characterization. There were others, on the other hand, that contained nothing but plot. The judges finally got down to twelve plays and from these the selection was made."

"Then you didn't find the outlook promising?"

"I won't say that," answered Mr. Ames, drawing down his face. "What I believe is this—the man with an idea is the one who is coming along. But he needs training. He must learn how to write. It is equally necessary for the literary man or woman to get the dramatic angle that the stage demands. There can be no doubt of the dramatic material to be found in America. Our plays have more vitality, more mainspring, than the plays of any other country. The great drawback, to my mind, is that the established American author works in too great haste. There are too many theaters, and therefore a feverish demand for plays to fill them. The author is not held to a sufficiently high standard. This may be good for his pocketbook, but it's bad for his art. When authors say managers don't read plays they don't know what they're talking about. Managers don't, of course, read plays of the 'Mamie' sort, for that would simply be a waste of eyesight. But they do read plays that hold out the slightest promise. My first reason for offering a prize was to stop this eternal fussing on the part of American authors over their plays not being read. They needn't worry on that score. They might better use their wits in trying to hit upon something original, either in subject or treatment. It seems to me that authors and managers are responsible for so-called play-waves. If a crook play succeeds, more crook plays ar-

(*Continued on page 5*)

MADAME CRITIC

WE are always demanding something new in our plays, and the managers insist that they are ever on the lookout to give us what the public wants.

Knowing this, I have wondered who started the rumor that the time is ripe for a return of the invalid in one form or another—hero or heroine. The last few weeks have demonstrated that we are in danger of an invasion by leading characters who can't leave their couches and chairs for many minutes at a time, or who, if they are strong enough to go about among other people, are not as well as they look. Truly, stage invalids are in our midst, and since we have listened to their woes in three plays during the past few weeks, there is little doubt that other managers will follow the latest fad, and pretty soon we shall have a variety of diseases to think about instead of the mere heart anguish of a perfectly healthy triangle to which we have grown accustomed.

We have become so used unconsciously to thinking that all lovers, whether married or single, are normal, able-bodied persons, that we don't know exactly how to take the returned invalid. Time was when the ailing type of man and woman caused our grandparents, our parents, and even some of us, if we don't mind thinking back that far, to weep over the physical ills of some poor thing. But that seems so long ago. Women even gave up the fainting habit, once considered so absolutely necessary to the polish of every well-bred young woman—the healthy types didn't know how, you see—and instead, shut their mouths tight and held on to something and showed their pluck. The "hunger" heroines and the heroes with *angina pectoris* haven't had a chance for many seasons. And now, during the past few weeks, we have attended three plays in which the leading characters were afflicted with disease.

First came "Driven." I haven't discovered yet what was supposed to be the matter with Diana. But, no matter that doctors gave her two years only to live, she fooled them and had her love affair just the same, returning to the undisturbing joy of her husband's love before the final curtain.

There was one comfort in "Driven." Alexandra Carlisle didn't look like an invalid, except that she was quite pale and delightfully slender—more slender than she had been when she appeared in another play some months before. Instead of the feminine portion of the audience pitying her, because she was so thin, every one was whispering, "I wonder how she does it?"

After "Driven" came "The Fallen Idol," and Albert Bruning gave us a lifelike portrait of a musician who has lived and loved, and is paying the price. Some thought he had been paralyzed, while others decided that locomotor ataxia was the trouble. At any rate, he had to be assisted about the place.

And now we have "The Shadow," in which Ethel Barrymore figures very substantially as chained to a chair until the fall of the first curtain, when she takes a few steps. It wasn't a pleasant thought for the audience that she had spent most of her time during six years in that same chair without being able to move hand or foot. But, again, she didn't look it, and that was an agreeable idea.

She was the most cheerful invalid as to face you ever saw. She smiled continually, but her role was one long recital of hopelessness and hopefulness. I am sure the part of the invalid wife in "The Shadow" is longer than that of Hamlet. Miss Barrymore possesses a plaintive quality of voice which, when employed in an emotional role, certainly brings havoc to the sympathies, judging by the number of handkerchiefs in my vicinity which rapidly lost their crisp freshness. "Please take me to a gilded cafe quick," I overheard one pretty girl say to her friends on the way out of the theater. "I haven't cried so much in years and years."

The worst of it was the Shadow didn't get her husband in the end. This seemed rather cruel, but perhaps it points the way to a more sensible conclusion in future plays. It is about time that somebody was demolishing the maxim that only the good are rewarded before the final curtain, and those who have strayed must invariably be punished.

Not every person in the audience is a saint, you know, and the playwrights should occasionally concede something to them. It is a pleasant thought to the good women to know that on the stage, at least, they always win out, but the "other women" must feel pretty badly about it. Being human, they must smile sometimes, too, when they reflect upon the permanent damage the daily papers report them as accomplishing.

"The Shadow" was not merely real in its conclusion. It gave us characters which were not twisted so as to win disapproval. The husband presented his case in a very understandable manner. He was not portrayed as an awful man, a deceiver, a home-wrecker, and all the rest of the usual names applied to the man who goes against the biblical admonition. And he was fond of his wife in a way, much as one would love a bird in its cage or a beautiful picture behind a glass. What could you expect of a man with a paralyzed wife? There are few saints walking the earth in athletic trim. It is easy enough to be a saint if one has locomotor ataxia or *angina pectoris* or some of the other ailments.

Then, the other woman! The playwright did not make her a bold, bad woman. She was very honest

Marceau, New York.

MISS MARIE CHAMBERS,

Who, in the Role of Mrs. Atwater in "The Fallen Idol," Has Scored a Brilliant Success.

in her intentions, and to prove this she left her own husband and secured a divorce in order to spend all her time with the man she loved. "The Shadow" certainly presents these people in a sympathetic light, which is undisguisedly dangerous to those whose home life is not all plain sailing, and who are tempted to upset the scheme of their conventional existences. Every one felt sorry for the wife, but no one condemned the other two. A bold playwright, indeed, who dared leave the adjustment so.

"The Fallen Idol" offers us a character concerning which the interest is divided. We weren't exactly sure how to feel toward the musician who had trampled upon women's affections as though they were weeds. How could any one wish this human wreck to survive in the end? And it was no use trying to make us agree with the gentle treatment given him by his very normal, healthy young wife, whose money had kept the household going.

After the terrific shock she received when she recognised in the child's photograph, which he had endeavored to burn, the unmistakable resemblance to her husband, it was difficult to see how she could be so angelic to him. But in the last scene following the awful discovery of her husband's villany and cruelty toward a helpless woman and his crippled child, her attitude toward the old philanderer was as sweet and sympathetic as though he had been dreadfully maligned.

This was something which the audience did not understand. By rights the man should have died with the verdict "served him right." Instead, one couldn't help feeling that the playwright, or the producer, wanted the audience to feel sorry.

Janet Beecher, as the wife, was entirely too cheerful. Even when she was distressed by the thoughts that the man she loved had given a check for $12,000 to a poor, but pretty model, she didn't entirely banish the sunshine from behind the clouds effect of her own good nature. She is such a wholesome type that even if she had done wrong, no one could have wished her anything but freedom from the invalid as a reward. But she was absolutely correct in everything she did—the frank sort we like to read about, who tells a man she loves him, but manages to keep him at arms' length until there can be no gossip. Miss Beecher is always charming and genuine. She always makes life seem decent and not so bad as they say it is.

One surprise of "The Fallen Idol" was the performance of a remarkably pretty young woman, Marie Chambers. I had never read her name on a programme before, although I learned afterwards that she had appeared earlier this season in support of Mrs. Fiske in a new play which did not reach Broadway. Miss Chambers was very chic, delivered her lines in perfect English as used by a well-bred person who has traveled and studied and been associated with others who have done the same. She played her part very cleverly, and it was a delight to hear the smart observations which reached us with sure effect. Inquiry developed the fact that this young woman has been on the stage only one year.

"Remarkable," said one critic who can't be fooled. "She has the aplomb of an actress of years of experience."

It is quite true, however, that Miss Chambers is a novice. It would be nice if we had more "society parts" like her. Her role also was one of delightful cheerfulness, but entirely different from that of Miss Beecher. Miss Chambers was called upon to give us a worldly cheerfulness, and she did it to perfection.

Together with the invalid, the stage baby is again with us. I don't like this new kind of stage baby, however, for it is usually so positively wooden that no one could make a mistake in regard to its parentage. There can never be anything of greater interest to an audience than a real baby. But these *pretends*, composed of wood and filled with sawdust, whose mothers and fathers never show their faces to the audience! It isn't fair, that's all. Of course, any live infant is bound to take away some of the interest from the adult players, and there are many disadvantages to its presence. It is apt to cry at the wrong moment, or to beat the air when it is supposed to be quietly asleep. But in the old days the actors enjoyed having a baby in the company, and the audience did, too. And everybody was ready to make allowance for its making itself heard at the wrong cue.

At any rate, I think most people to-day would prefer taking a chance on having their attention diverted from the main story by an infant. Isn't it strange that no manager seems to be able to find a substitute of sufficient realism to deceive the audience! If there's one thing that it is disappointing it is the moment when the mother lifts her child in her arms and we discover that it's a fake. Producers have gone to extraordinary lengths in giving us real mahogany in wood work, and real jewels, real furs, real everything; but we are compelled to be satisfied with a baby that isn't even a good imitation. And the stage mothers always cover up the poor little things' faces so that every woman in the audience knows exactly what it is, since no live child could breathe under such conditions. Now that everybody is talking so much about babies, isn't it too bad that we can't see them on the stage?

MADAME CRITIC.

NEW MOVEMENT IN THEATERS

(*Sheldon Cheney in November Forum.*)

The new artists of the theater are on the one hand creating an esthetic drama, a new form of artistic expression that reveals beauties heretofore undreamed of in connection with the playhouse; on the other hand, they are developing from the regular theater the new drama of sincerity, replacing the older theatricality with a form that is truly dramatic. Indeed, there is a budding of dramatic activity without parallel in the history of the English theater since the early Elizabethan period; it is still a question whether there will follow the full flower of a second dramatic renaissance; but there are not lacking lovers of the theater who believe that there will. At least there is no longer a condition of untroubled stagnation in the theater; and it will be a great many decades before the drama again can be divorced from art.

THE GRIMM TALE

It happened once that there was known
An actor who, in kindness rare—
When the play had failed 'mid great despair—
Said that the blame was all his own.

"The fault is mine, the play is fine,"
Those were his words—your doubt forbear,
It happened once.

And stranger still, by legends shown,
The courtly author did declare,
"Mine is the blame for this affair."
"Doubt not this tale, 'tis truth alone—
It happened once.

ROBERT LELAND.

In all countries, in all times, the delineation of crime has been consecrated to the highest order of poetry.—LORD BULWER.

Personal

BENTLEY.—Among the individual charms of "Chin-Chin" is Marjorie Bentley, the little premiere danseuse. Miss Bentley, who is of Indian extraction on her paternal side, is a graduate of the Metropolitan Opera Ballet School. She entered the ballet school four years ago and when she appeared two years later at a benefit performance she attracted the attention of Charles Dillingham, who engaged her to succeed Lydia Lopokova as premiere danseuse in "The Silver Slipper." Her performance was a brilliant success from the start, and when the cast of "Chin-Chin" was selected this Fall, Miss Bentley was again assigned the role of premiere danseuse. Possessing grace, a piquant beauty, and a pleasing personality, she is regarded as one of the most promising of our younger school of dancers. Miss Bentley, who at present is studying under Luigi Albertieri, will appear at the ninth of the "Moments Musicales avec Danses Modernes et Classiques," to be given in the Waldorf-Astoria on Friday afternoon, Feb. 19.

BETTY NANSEN,
Famous Danish Actress, Friend of Ibsen, Now in the United States.

HINSDELL.—Oliver E. Hinsdell, who has been playing the juvenile roles with the Little Theater company, of Philadelphia, under the direction of B. Iden Payne, was given an opportunity upon three days' notice to show his versatility as an actor. Ian Maclaren, the Little Theater's leading man, who has been rehearsing daily in New York with Granville Barker's repertoire company and playing nightly at the Little Theater, was suddenly called to New York, leaving the role for which he had been cast in the war play, "Courage," vacant. This was given to Mr. Hinsdell three days before the opening performance. Monday night Mr. Hinsdell went on and played, with utmost conviction, the very difficult, emotional and essentially dramatic role of Hugo Fabre. His work won him hearty praise from the public and press of Philadelphia. Since leaving Northwestern University in the West, Mr. Hinsdell has been coming rapidly to the front as an actor, author and playwright of no mean ability. He will be remembered for his clever portrayal of English Eddie Griggs, the stool pigeon, last season in "Within the Law."

HOPPER.—THE MIRROR extends congratulations to Mr. and Mrs. De Wolf Hopper upon the birth of a son in New York, Jan. 26. No name has as yet been selected for young Mr. Hopper, but it is not improbable that the choice will lie between De Wolf Deadeye Hopper and De Wolf Casey Hopper. Mrs. Hopper was Elda Curry before her marriage to Mr. Hopper in May, 1913. Mr. Hopper is now appearing in Chicago at the head of the Gilbert and Sullivan Opera company.

MACLEAN.—Mr. R. D. MacLean has made a profound impression in Boston as Brutus, judging by the unanimous approval of the critics of the Hub. Mr. MacLean is playing an engagement in Shakespearean drama with the Jewett Players, and this is the first time Boston has had an opportunity to see his remarkably fine characterization of the noblest Roman. The week of Feb. 8, Mr. MacLean will be seen as Shylock, in which role he is said to be at his best. It is possible that he may do Othello also. His splendid acting of the Moor with the Fayersham company in New York last Spring will long be remembered.

NANSEN.—Betty Nansen, friend and interpreter of Ibsen, waited until the great war devastated Europe before paying her first visit to America, but she is welcome just the same. Ranked among Europe's foremost tragediennes, Miss Nansen's American debut is unique in that it will be made through the medium of the motion picture screen. Following her appearance for William Fox in motion pictures, it is said that the distinguished Scandinavian actress will tour the country in repertoire.

TAYLOR.—Laurette Taylor played to $9,500 at the Globe Theater, London, the week ending Jan. 23, in "Peg o' My Heart." Since Miss Taylor began her London engagement on Oct. 10 at the Comedy Theater, the business she attracted steadily increased until it was found necessary to transfer her to the Globe, where the seating capacity is larger. From the present outlook it is doubtful if the fascinating little comedienne will be seen again on the American stage for at least two years. She has captured London completely.

VARESI.—Varesi-Gilda Varesi, who as Jane Hall, the Portuguese wife in "Children of Earth," gives one of the most gripping performances of the year, is an actress of wide attainments. Her most recent successes were scored in "Romance," "Salvation Nell," and "Egypt." It was her grandfather for whom Verdi wrote the opera "Rigoletto."

THE PRIZE CONTEST

(*Continued from page 3.*)

written and produced—that's the way it goes. In my opinion it is not the public taste that governs the theater. Our stage is now living on plays of ideas only. The authors are fertile enough in that respect, but their only concern is to get the story over the footlights. There is no character development, no charm in their work. As for the literary crowd, it goes the other way and forgets to tell a story. So what are we to do?"

For the moment Mr. Ames contented himself with another cigarette. Then he went on:

"This contest brought out a number of propaganda plays that revealed an interest in social conditions, such as the labor and feminist movements and the divorce question. There were also plays dealing with the marriage of Jew and Gentile. Now all this was promising, for it reflected intelligent thought. But in every instance, unfortunately, the dramatic element was absent. The authors showed an intelligent sense of social problems, but their manuscripts were largely preachments. Oddly enough, the comedy of American manners, on the order of Langdon Mitchell's 'The New York Idea,' was conspicuously absent, as was also the costume play. And yet I believe the chances are just as good to-day for the right sort of costume play as ever they were. As for the contest, I can only say that I have done my very best to be fair to all concerned."

"And you found only one play out of 1,800 that you considered worthy of production?" I asked.

"No," replied Mr. Ames, finding the range out of the corner of his eye. "I got two other plays that will be produced. But I'm not going to tell you anything about them."

Managers will be managers!

My name is "Mirror." I am named for THE DRAMATIC MIRROR. My master's name is Jack Gould, and I live at Sherburne, N. Y. Best wishes to all DRAMATIC MIRROR readers.

POPULAR MANAGERS

It would be difficult to find in this country any manager who has had a more consistent record of successful seasons than Mr. Eldridge. In the fifteen years that he has been engaged in the theatrical business—he started with the late Sam S. Shubert—he has risen to the foremost ranks of managers. His first position in this branch of the profession was as manager of Rand's Opera House in Troy. After a profitable period in Troy he next undertook the management of the Baker Theater in Rochester. From Rochester he went to Utica, where he conducted the Majestic Theater for five years. His administration was so successful that Utica soon gained the reputation as the best one-night stand in America. The Shuberts then placed him in charge of the Princess Theater in New York. He was not long on Broadway, however, before he received the commission to manage the Waldorf Theater in London. After a splendid year abroad he returned to America in the Fall of 1907 and was sent to New Haven as manager of the Hyperion Theater. He remained in charge of this house for six years, or until the new Shubert Theater was ready to be opened. His genial nature and his appreciation of all that is best in the drama have made him a highly respected and popular manager with both the public and profession.

EDWARD DAVID ELDRIDGE,
Manager of the New Shubert Theater, New Haven, Conn.

STAGE ANTHOLOGY

A complete criticism will not limit itself to description or to interpretation. It will seek to estimate, to bring out the relative or absolute value of the thing.—JOHN BURROUGHS.

If historical drama is to be attempted, it must be realized that the personages therein must be so presented that they shall be recognized as equally human with the men and women in the audience.—R. FARQUHARSON SHARP.

As the emotions of terror and pity are those which it falls to the province of the sublimest genius to arouse, so it is chiefly, though not solely, in the machinations of guilt, nay, sometimes of the guilty agent himself, that we arrive at the fountain of the softer passion—BULWER.

The fact that most theaters are given to the portrayal of cheap plays does not militate against the power of the drama. No matter how much censure and pessimism may exist, these cannot run the drama down. If we once perfect the illusion and get the audience under a spell, the theater will have fulfilled its function as an art.—OTIS SKINNER.

If another object lesson were needed to impress upon us the ephemeral quality of that substanceless something which we call fame, here it lies. If this once great woman had been summoned twenty years ago, in the zenith of her powers, the great ones of earth would have been proud to do her homage. Now the only ones to do her reverence is this group of her fellow-craftsmen in a strange, or at least a foreign, land, who knew and loved her for herself alone.—MILTON NOBLES AT THE CASKET OF JANAUSCHEK.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRADER, President and Editor
LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road. Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"OUR" ETHICS AND "YOURS"

IN his report as referee in a suit for divorce brought by an actress against her actor husband the comment is made "that the conduct of a husband or a wife is susceptible of both innocent and guilty construction." "Especially is this true," continues the referee, "of persons engaged in the theatrical profession." He adds that "it is a matter of common knowledge that stage folks have a standard of conduct that is *sui generis*." He further comments that "it is not thought amiss for an actress to permit an actor in the same cast to call on her in her dressing-room of the theater where she is playing"; also, that when an actor marries an actress the home ties are loosened by long, necessary absence, and that sometimes the couple do not meet for months, and that such separations often result in the formation of "pal attachments."

Morality from the other man's (or woman's) angle is about as flexible as a rubber band. "All men," said an old Quaker rapscallion to his friend, "are more wicked than me and thee, and thou art a little." Ethics are not for any particular class. Admitted that there are actresses who permit actors to call upon them in the dressing-room of the house in which both sexes are in the same cast, in most cases of this sort, it may be truthfully said, such calls are not clandestine. They couldn't be, and there is no necessity for such calls. In some instances a call by an actor in the dressing-room of an actress is legitimate. The stage-manager knows where to draw the line. Almost without exception the dressing-rooms of the theater are barred from intrusion.

Can the same be said of all private boudoirs? There are more instances of such calls as are cited by the referee in the upper circles—if one credits reports in the daily newspapers—in a great city than there are in theatrical dressing-rooms. Of course there are more people in the upper circles than there are on the stage, but that "has nothing to do with the case"—we are writing about ethics, not numbers. That theatrical marital ties are often loosened by reason of long separations is conceded. These separations are a part of the business. They form no excuse for sundering the ties. But in most cases the ties in non-professional circles do not wait for absence and separation by business to bring about a break. The liaison that is carried on in the vicinity of the home is worse than any other, for it is doubly hypocritical, and as HAZLITT has well said, "There is some virtue in nearly every crime except hypocrisy."

That the ethical code of the stage is too frequently ruptured is lamentably true. But the stage is not altogether guilty. The most insane controversy on record was caused by the pot calling the kettle black.

WHO MANAGES?

DOES the manager manage the star, or is it the other way? Reduced to its minimum the proposition is, as LONGFELLOW put the case between man and woman, "useless each without the other." So it has seemed to a conservative onlooker. Mr. WILLIAM H. CRANE, who has managed himself as an actor and a man, and has had some experience in managing others, and has also been managed, has an opinion on the subject. Mr. CRANE is a sturdy personality, and men of that type interest whether their views dovetail with those of others or split. We fancy that some of the managerial jades will wince if they hesitate long enough to consider Mr. CRANE'S stand on the question of management.

"The history of the theater," he says, "has been and ever will be, the history of actors, and not of managers." He cites GARRICK'S Gloster, EDWIN BOOTH'S Hamlet, IRVING'S Shylock, TREE'S Malvolio, MANSFIELD'S Brummel, WARFIELD'S Music Master—he might have added JEFFERSON'S Rip and a few others. These, Mr. CRANE says, made stage history. The men mentioned had no managers in the conventional sense of today.

Mr. CRANE is not ungrateful. He is not indifferent to the manager's worth. "As a rule," he observes, "the manager deserves more of fame than falls to his lot even when, in a legitimate effort to obtain it, he pays for it in printer's ink." He pays tribute to his own manager, Mr. JOSEPH BROOKS, who gave him counsel, help, and the assistance of Mr. BROOKS'S most conspicuous theatrical trait acumen. But for all that, Mr. CRANE insists that, "as a matter of truthfulness, few of the stars of today are managed," and he doubts if the real stars of any day in the theater were "managed."

Mr. CRANE also lifts the curtain on another little situation not generally on exhibition. The playwrights themselves are not the lords they frequently assume to be. They are indebted to the stars for suggestions on scenes and the building of climaxes and in the preparations of "curtains." In a word, the actor assists materially in manufacturing entertainments. Mr. CRANE is a veteran in the profession. His spurs have the imprint of conscientious work. What he says about managers and playwrights is not in the spirit of censure. It is what some others may have thought, but they hadn't the courage to put it pat as Mr. CRANE puts it.

MARSHALL WILDER'S LAST DAYS

EDITOR MIRROR.—It was my good fortune to hear Marshall Wilder deliver his monologue for about the last time at the Unique Theater here, a few days before he died; and a day later I met him in the lobby of the Hotel Radisson. Sitting alone on one of the big sofas, the famous little entertainer looked like a little dwarfed boy. He hardly moved even as we talked and I could see that he was very ill. His face was pale or grayish. I had talked with him only a few moments when his physician, Dr. Kimball, one of the oldest and best known in the city, came up and indicated that I better not tax Mr. Wilder's strength. I then knew that his condition was serious and that he really was not able to fulfill his week at the Unique. But he went to the theater and four times a day for another day or two he made the people laugh. He never did better and many people who never were in the Unique before, or seldom visited any moving picture and vaudeville house, went to hear him. He was in the midst of an excellent bill and topped it nicely, besides giving a really high-class touch of literary merit and genuine wit and humor.

One of the Wilder Minneapolis jokes at the Unique was prophetic. He told of a woman who appeared at a railroad ticket office window and seemed uncertain what she wanted. The ticket agent asked her if she wanted to go to St. Paul, as she laid down a dime, and she replied: "No, but I have to." He had to go to St. Paul to fill his engagement, but he probably felt more like going home. He went over, played a few days and died.

It seems to me that Marshall Wilder was one of the greatest examples of men meeting the most discouraging difficulties bravely, even cheerfully, and winning completely. In the general struggle of existence he made the good fight with about all the handicaps which fickle fortune could place on a man and proved that where there is a will there is a way. Socrates was a homely mortal, but he was not a dwarf. Wilder was a modern jester who wore only the motley which nature put upon him; who was not employed by kings, but was received by them as a famous man. The vaudeville stage and platform of the day suffers a serious loss in the death of Wilder, for there have come few many men or women who entertain with the intention of appealing to the intelligence, wit and genuine humor of the people. He made me laugh a hundred times; I have often seen him cause great audiences to laugh and get the biggest and heartiest rounds of applause in such theaters as the Majestic, Chicago. Yet the picture I shall have to keep will be of this poor, lone, little dwarf, sitting weakly on the big sofa in the hotel lobby, with the shadow of death upon him, while a crowd of the fortunate, fashionable, well formed and well fed, stood about paying no heed. Fraternally,

MINNEAPOLIS, Jan., 1915. OTIS COLBURN.

AMERICAN PLAYS IN GERMANY

It isn't often that an American play is produced in a foreign country, and especially a play with an American subject, before it sees the stage lights in the United States. That is the distinction accorded "Ka?" by R. A. Wheatley, of Chattanooga, Tenn., which had a production at the Schauspielhaus am Neustadtwall, Bremen, not long ago. The play deals with a Japanese conspiracy to destroy the Panama Canal in the inevitable war which the author foresees in the future, and the scenes are laid in California. Of the play and performance one of the Bremen papers reports:

This play is not a dramatic composition in the real meaning of the word. It is rather intended as the basis for purely political effect, which is produced by forceful, sensationally colored action in the American style. It has to do with a Japanese war of attack against the United States. This is undertaken with Mexican help at a moment when an earthquake has made the Panama Canal impassable. Besides, the Japanese have made an invention whereby they can put out of commission the wireless telegraphy of the Americans, and their commander directs, in disguise in California, personally, the movements of the army and navy, aided by a host of spies. When he is to be made prisoner, in his secret office by an officer of the wireless station of the American main fort, the engineer, Brandon, he orders the latter's arrest and tries, by threats, to force him and his arrested sweetheart, Frances, to reveal military secrets. On his refusal to do so, he gives Brandon one day to make up his mind. After Brandon succeeds in discovering the Japanese war plan, which was hidden in a secret drawer, and then in escaping with Frances, the Japanese suffer defeat after defeat. But on their last attack they learn from Frances, who has again been taken prisoner, the cause of their failure, and a Japanese officer who himself has tried in vain to win her love, shoots her, only to be himself killed in turn by the hand of her sweetheart, whom she, dying, implores to save himself for the service of his country.

These events are skilfully made into very thrilling scenes; the author has also, not without impressive force, embodied the "yellow peril" in the characters of two Japanese. His own countrymen, however, have come out a little colorless. And if a few rank untruths are not missing, these are made up for by the air of passionate seriousness which speaks out in every word, and proclaims the importance of the subject more loudly and more impressively than mere theatrical tricks could do.

The play, which was received by a large audience with the greatest applause and interest, distinguished itself also by very good acting.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

E. L. C., New York.—Marguerite Clark did not play in "The Wizard of Oz."

MARIE FAYE, New York.—David Belasco is of Jewish parentage and was born in San Francisco.

SUBSCRIBER.—Watch "Dates Ahead" in THE MIRROR for route of Western company of "Under Cover."

W. M. Mc.—Venita Fitzhugh is not Donald Brian's wife. We do not know where Elsie Risser is playing this season.

PIERRE D., New York.—Send your sketch to Mary Asquith, 145 West 45th Street, New York, for examination.

A SUBSCRIBER, Washington.—We are not informed at this time whether the Chicago company of "Under Cover" will play San Francisco.

EMILY WRIGHT H.—We think the original Ben Hur was E. J. Morgan. We have not heard of Harry Bulger since he played in vaudeville.

INQUISITIVE, Hatfield, Mass.—David Powell is now playing a leading role in "The Fallen Idol" at the Comedy Theater, New York. The Princess Players did not go on tour with "Across the Border."

INTERESTED "SYLVIA," Brooklyn.—Theodore Friebus is thirty-eight or thereabouts, and appeared with Bertha Galland, with Nazimova in "The Doll's House" and other Broadway stars and productions before he became identified with the Academy of Music stock.

AUBREY NICHOLS.—Marie Lloyd is an English comedienne, the best known of the Lloyd family. "Dainty Marie" is an American aerial artiste, who performs on the flying rings. Alice Lloyd is a sister of Marie Lloyd and is now touring the Orpheum time in this country.

A CONSTANT READER, Whitman, Mass.—It is not necessary to typewrite the business of a play in red. Usually it is written in black and underlines with red ink, in order to enable the reader quickly to distinguish the business from the dialogue. But since the double two-colored ribbon has been introduced many typewrite the business in red.

"NEWSSTAND SUBSCRIBER," Wilkesbarre, Pa.—Your enquiry is not very clear. The printed play is as good model as any. The stage directions and directions for the action of the actors is indicated in separate lines in a manuscript, or in parenthesis. A good way of getting technical experience is to subscribe to W. T. Price's "American Playwright," 1440 Broadway.

J. A. CONKLYN, the Bronx.—Walter Marshall, of the Bronx Stock company, was born in Xenia, O., Sept. 23, 1884. His first appearance was with the Woodward Stock company at the Auditorium, Kansas City, in 1910. In 1912-13 he played Rake with Jane Kenmark in "Under Two Flags." He was with George Parsons and Isabella Urquhart in "A Turkish Texan" in 1911-12, and played stock in the West and South two years ago in "The Man from Home."

INQUIRER, McMinnville, Tenn.—Minnie Cummings usually appeared in emotional roles. Among her favorite parts were Juliet in "Romeo and Juliet," and Julie in "Richelieu." (2) L. R. Shewell was an actor of many parts. He played with Edwin Forrest, Edward H. Sothern, Daniel E. Bandmann, J. B. Roberts, and other leading actors of a generation ago, appearing in such roles as Barabas in "Richelieu," the Ghost in "Hamlet," Tullus Aufidius in "Coriolanus," Mercutio in "Romeo and Juliet," and Faust in "Faust." (3) John T. Sullivan died some years ago. Pardon delay.

STAGE NOTES

Thurlow White, who will close his engagement with "Fine Feathers" on Feb. 6, will go to his home in Washington, D. C., for a short rest.

At the Hotel Astor, Wednesday, Feb. 3, Miss Vera Myers, daughter of Jacob Myers, advertising agent for Messrs. Klaw and Erlanger, appeared as the Fairy Queen in the operetta "Conscience."

Eugene Fozeroft, who has been rehearsing with the new Winter Garden production, was obliged to leave the company and return home, owing to the serious illness of his mother.

The next concert of the New Assembly will be given on Feb. 4, in the grand ballroom of the Plaza, with only women artists.

F. F. Lemont, Waltham, Mass.
OLIVER E. HINSDELL.

ON THE RIALTO

"THE MIRROR'S" SAGE

If it's a woman, the native hue of resolution is more apt to be sicklied o'er by the puff than by any cast of thought.

—*The Sage.*

Vivian Moses, well known as a writer on theatrical topics, has joined the staff of the New York *Tribune* as assistant Sunday editor.

Subway placards announce the fact that Alan Dale, erstwhile dramatic critic for the New York *American*, is now writing exclusively for the Brooklyn *Times*.

Charles Rathbun is the new dramatic critic of the *Evening Sun*, succeeding Samuel Hoffenstein, who, under the name of The Playgoer, had been reviewing the plays since Acton Davies retired from the paper.

Another change is noted among the writers of dramatic topics in New York. Harry H. Niemeyer, associated with the dramatic department of the *Times* for several years, has resigned from the staff of that newspaper and will shortly leave for Panama. In Panama he will be connected with the Panama *Morning Journal*, a publication in which he has an interest.

Scene: Lobby of Liberty Theater between acts of "The Silent Voice."

Characters: Dramatic critics, press agents, men about town, and Kelcey Allen.

Kelcey Allen: "Got a new story. While I was walking up Broadway, a man steps up to me and says——" (business of telling story).

Dramatic critics, press agents, and others in unison: "What do you do, Kelcey, if you have nine new plays to cover in one week and have only eight new stories?"

Kelcey Allen: "What do I do? Say, that's easy. Why I revive one of my old successes."

Madaline (better known as "Mack") and her Ma visit Uncle Jake in New York: Madaline told Ma that she would "Kick In" "A Pair of Silk Stockings" and say "Hello, Broadway" and be "Innocent" when "Daddy Long-Legs" arrives (Saturday). Ma told "The Only Girl" to "Watch Your Step," but old "Mack" said, "To-Night's the Night," for this is the "Life." Now Ma and "Mack" are afraid of burglars, but Uncle Jake will see that they are not "Under Cover" while they sleep in "Twin Beds." Uncle Jake knows "The Law of the Land" will put the "Sinners" "On Trial" and the "Outcast" will "Experience" "The Silent Voice" in "The Shadow of the Tomba." Of course, Uncle Jake will argue the "German Side of the War." That's all of the "Clever Ones" and all that I know now. "It Pays to Advertise" in THE NEW YORK DRAMATIC MIRROR.

Very truly,
EDGAR M. SHANER,
Lynchburg, Va., Correspondent NEW YORK DRAMATIC MIRROR.

Retired playgoer's first nights in New York (continued): "One of the finest types of Irish gentleman I ever knew went with me to see Ed. Harrigan, who was playing Lav in 'Old Lavender' at a Chicago theater. At the earnest request of my guest it was arranged that he meet Harrigan after the performance. It was daybreak when the meet ended. In the time they talked it came out that the two were boys together. In my first nights around the New York theaters I found that Harrigan was giving a revival of 'Old Lavender' at the Murray Hill and I went to see him. After the play I met him at the old Grand Union Hotel. Of course, he did not know me until I mentioned the night in Chicago and the name of his old friend. Then he warmed up like a morning in August. When he asked me about his friend I had to tell him he was dead. 'I am sorry I asked about him,' said Harrigan in a voice full of tears. After a silence of a long minute he added, 'I like to think of people whom I have met and liked as still living. But that must be said of all of us some time. Somebody will tell you one of these days that Harrigan is dead.' There was another pause and then this, 'Let us be going.' One morning in June, 1909, I was walking in Central Park when I met Glenmore Davis. His salutation was, 'Ed. Harrigan is dead.' Maybe you remember the funeral. I never saw one like it. Nearly a year after I had occasion to visit the Murray Hill. Something was said about Harrigan, and the manager of the house replied, 'Maybe I oughtn't to say it, but Harrigan is the one man who played here that we would like to see come back.' It was a fine tribute. It kept me from going inside."

BOAR'S HEAD GIVES SMITH PLAY

Boar's Head, the dramatic society of Syracuse University, added to its laurels last week by a performance of "The Fortune Hunter" at the Wieting Opera House in Syracuse. Newspapers were lavish in their praise, encouraging a scheme which lacks only official approval of the faculty, for Boar's Head to give the performance in other cities at hand. Particular praise went to Lewis E. Parmenter, the coach, who is well known in professional circles, his last appearances having been with May Robson and with Lawrence D'Orsay. This year Parmenter has returned to Syracuse University, from which he graduated, and he is now a member of the faculty there, having charge of dramatic instruction. It was largely due to him that the production compared, according to the Syracuse papers, with professional performances. He had the assistance also of a cast much above the amateur standard, the members including Ralph F. Murphy, Catherine Kennedy, Fern Lewis, Ray Young, Gertrude Cole, and William Shay.

HIPPODROME DIRECTORS TO SUE

It is reported that Arthur Voegtlin, William J. Wilson, and Manuel Klein, who were suddenly discharged from the Hippodrome staff on Saturday night, Jan. 23, the opening night of the new circus, will institute suits against the Shuberts for breach of contracts. Neither side has commented upon the dismissal.

Arthur Voegtlin was the general director of the Hippodrome enterprises, and he conceived most of the productions there. William J. Wilson was the stage director, while Manuel Klein was the musical director and composer of all the songs which featured the big spectacles.

The trouble is said to have started during a rehearsal of the circus over the refusal of Mr. Voegtlin to furnish some stage properties for use in the new Winter Garden production.

THEATRICAL MECHANICS ELECT

The Wilmington Lodge No. 95 of the Theatrical Mechanical Association elected for the third consecutive year Howard W. Burton, the treasurer of William A. Brady's Playhouse, as the president of the local. The other officers elected are: Joseph D. O'Hara, vice-president; Alfred N. Cole, financial secretary; Joseph Cole, recording secretary; James A. Berry, treasurer; Leo Anderson, marshal; Frank Sullivan, sergeant-at-arms; George Wilmer Doto, chaplain; and Dr. James L. France, physician. The local lodge was chartered in 1908.

BARKER'S NEXT PRODUCTION FEB. 8

On Monday, Feb. 8, Granville Barker will introduce his third production into his series at Wallack's. This will be "A Midsummer Night's Dream." It is his intention to alternate his plays and introduce into the series other productions until he has completed his list, which includes also the modern plays, "The Doctor's Dilemma," by Bernard Shaw, and his own play, "The Madras House."

NEW BRADY PRODUCTIONS

Producer Confident of Business Revival—To Present Two New Plays

William A. Brady is so fully convinced that the expected upward turn in business conditions has arrived that he is preparing to enlarge his activities. Within the next few days he will present two plays in New York, "The White Feather" and "The Rented Earl," and these will be followed in rapid succession by several other productions.

"The White Feather" is by Lechmere Worrall and Harold Terry. It will be shown at the Comedy Theater to-morrow night. Under the title "The Man Who Stayed at Home," this play is now running at the Royalty Theater, in London, with Denis Eadie in the leading role. The play illustrates a battle of wits between the British War Office and a band of German secret agents aiding a contemplated raid of submarines upon the English coast. It is said that the play does not depend upon the present war conditions for its action. The cast includes Cynthia Brooke, Jessie Glendinning, Elaine Inescort, Frances Carson, Mabel Reid, Mabel Archdaw, Arthur Elliott, Alan Mudie, Leslie Faber, John Burkell, Eric Mazon, and Alexandre J. Herbert.

The second of the Brady presentations will be "The Rented Earl, written by Salisbury Field, co-author with Margaret Mayo of "Twin Beds." This is an American comedy, the scene of which is laid in Lenox. The New York production will occur at Maxine Elliott's Theater on Feb. 8.

"THE LADY WE LOVE" MAY COME HERE

Oliver Morosco recently produced Frank Mandel's three-act play, "The Lady We Love," at the Burbank Theater, Los Angeles. It is thought that Mr. Morosco will present the play in New York early next season with a specially selected cast. "The Lady We Love" is described by its author as an Eighth Avenue romance, the scenes being laid in New York city, and the theme having to do with the rivalries in that section of the lower part of the West Side between the different nationalities represented in its citizenship. The principal characters are members of a family who were all happy in their poverty, but who became estranged in the sudden acquisition of great wealth which was left them conditionally by an Irish soldier of fortune who had figured in numerous filibustering expeditions in South America.

WASH. SQ. THEATER TO OPEN SOON

Rehearsals have begun of the four one-act plays which are to open the Washington Square Theater in the first part of February. Among the playlets to be presented is one entitled "Eugenically Speaking," written by Edward Goodman. Mr. Goodman will be recalled as the author of the farcical playlet, "En Deshabille," which was seen at the Princess Theater last year.

The theater, which is located at 133 Macdougal Street, will have a seating capacity of one hundred and thirty, and 50 cents will admit one to any part of the house.

The policy of the theater, as outlined by Will Pennington, one of the directors, is to stage realistic, romantic, and frivolous plays. The bill will be changed monthly. Both professional and amateur actors will appear in the plays.

A POPULAR COMPANY ON THE ROAD

The Rubias de Ferras company on the road is winning favor wherever it appears. Miss de Ferras is the leading woman. She has talent and Southern beauty. The company comprises Ralph Manzing, leading man and director; Miss Annie Laurie Williams, Miss Ethel Van Orden, Robert B. Lawrence, a well-known leading man; Fred F. Miller, Charles Kyle, Wayne Lyter, Richard Lloyd, and Joseph Ridgeway. J. M. Jacobs is the advance representative.

DEATH OF CHARLES F. WIEGAND

Charles F. Wiegand, for many years prominent as a theatrical manager, died Jan. 26 at his home, 280 St. Nicholas Avenue, after an illness of two years, caused by shock which he sustained during a fire which destroyed his home. He was sixty-eight years old. For forty-seven years Mr. Wiegand was in the theatrical business. During this time he acted as manager for many famous stars. He also was at various times manager of the old Fourteenth Street Theater, the Grand Opera House, and Nibio's Garden. He is survived by his wife and two daughters.

ASKS DIVORCE FROM PLAYWRIGHT

Mrs. Harriet Wolf has brought a divorce action against her husband, Hennold Wolf, the playwright and dramatic critic. The name of the correspondent does not appear in the papers, which were filed in the Supreme Court, Brooklyn, Jan. 28. The couple were married on June 6, 1912, at Ridgewood, N. J. Mr. Wolf's first wife was Hope Booth, the actress.

LOPOKOVA IN NEW REVUE

Mlle. Lydia Lopokova is to be featured in the new Klaw and Erlanger revue.

Mlle. Lopokova was last seen on Broadway as the star of "Just Herself," in which she made her first appearance in a dramatic role. She will offer a series of dancing specialties in the new revue.

The PUBLICITY MEN

J. W. Lyman is doing the press work for Antonia Sawyer.

Shirley Olympius is doing the publicity for Madame Pavlowa.

Lee Kugel is branching out into the producing field. He is shortly to present Martha Hedman in vaudeville.

Ben Atwell is sending out thousands of puzzle cards as part of his Hippodrome Circus campaign.

Wallace Munro has been engaged to go in advance of Annette Kellermann in "The Model Girl."

Edwin De Courcey, general agent of John W. Vogel's Minstrels, will handle a Western John W. Vogel show next season, playing Chicago and west thereof.

Messrs. Comstock and Gest have engaged William A. Page as their general representative, succeeding Julian Johnson, who retired to return to magazine work.

We have received from Ed S. Diamond, press representative of the Metropolitan Theater, Seattle, a very attractive booklet, describing and illustrating the attractions that are booked to visit Seattle.

Mrs. Worswick's efficient publicity for "Polygamy" is showing results in the increased attendance at the Park Theater. It was largely through her efforts that the campaign against Mormonism was revived so successfully.

Frank Morse, ahead of the Western company of "Daddy Long-Legs," is continuing the campaign of finding family homes for orphans which H. L. Bernays inaugurated with the New York company.

Julian Johnson has resigned his position as general press representative of Comstock and Gest in order to accept the editorship of *Photoplay*, a magazine published at Chicago, and devoted to the interesting things about motion pictures and their people. Mr. Johnson leaves a host of friends up and down Broadway who wish him every kind of success in his new field. Mr. Johnson left for Chicago Sunday, Jan. 24.

Jack Jones, manager for Thurston, the magician, for the last five years, was married in St. Louis on Dec. 29 to Miss Pauline Frank, of New Orleans. The bride is a native of Vienna, and first met Mr. Jones four years ago while he and Mr. Thurston were making a business tour of Europe. Among the gifts received was a silver tea set from the twenty-six members of the company. At the close of the present season Mr. and Mrs. Jones will sail for Vienna.

Townsend Walsh, also a learned traveler, is ahead of the Gillette-Bates-Drew all-star cast in "Diplomacy." Mr. Walsh was in Constantinople when the great war broke out, Turkey being the only part of Europe he had not then explored. In previous years he visited South Africa, the Argentine, China, and Japan. In looking over the map of the world to find a new spot to visit, he discovered the Himalayas. In order to complete his Marco Polo achievements, he now tells me that he proposes to climb the Himalayas next June.

The secret is out—Lenoy Haskell is preparing himself as a coming headliner at Hammerstein's Victoria. That is the only motive we can lay down for his appearance in two recent acts at that popular institution. As a fitting reward for his latest histrionic achievement one might suggest that he be given a Victoria Cross. What! Too obvious? Well, then, there's a double cross "on Ally" for him, indeed. In Tommy Gray's travesty of "On Trial," which was presented under the title "On File" at the Corner last week, Lenoy took the part of the defendant's attorney. He played with such poise, such sympathy, such force, such understanding of dramatic shading, that his characterization ranks as one of the most notable of the year. Will the billboards at the Victoria soon be reading "Lenoy Haskell Presents Lenoy Haskell in Lenoy Haskell?"

Miss Letty Yorke, an English singer new to America, has just been engaged to join the Trentini show, "The Peasant Girl," to sing at the Wednesday matinees and understudy the star. She had her first chance in Boston at the Wednesday matinee last week. I have heard many brilliant singers, but if Miss Yorke ever gets a real chance in New York with this role, she is going to score a knockout. Her style is different from Trentini. She is not as much the soubrette; she is more the grand prima donna. But her voice—superb. Twenty-two; blonde; beautiful. Once seen, never forgotten. I may seem over-enthusiastic over this Trentini show, which I have seen in three different cities, but I can't help recording once more that to me it is the most entertaining opera of many years, while in its personnel it embraces more real stars than I have seen together outside of grand opera. Trentini herself, Letty Yorke, John C. Thomas, Francis J. Boyle, Ethel Houston, Ernest Hare, the dancer Frances Pritchard, and a singing chorus that is a wonder. New York has a musical treat in store when it gets "The Peasant Girl."

THE FIRST NIGHTER

"MARIE-ODILE"

A Play of the Franco-Prussian War in Three Acts by Edward Knoblauch. Presented by David Belasco at the Belasco Theater, Jan. 20.

Mother Saint Dominic ..... Marie Wainwright
Sister Clotilde, the Portress ..... Ada C. Nevil
Sister Louise ..... Harriet Otis Dellenbaugh
Sister Monica ..... Alice Martin
Sister Amatois ..... Sally Williams
Sister Angela ..... Mildred Dean
Sister Cecilia ..... Amy Fitzpatrick
Sister Joseph ..... Mary Green
Sister Elisabeth ..... Nona Murray
Sister Catherine ..... Alice Carroll
Marie-Odile, a novice ..... Frances Starr
Father Fisher, the Chaplain ..... Edward Donnelly
Peter, the Gardener ..... Frank Reicher

Uhlans:
Sergeant Otto Beck — Henry Vogel
Corporal Phill Melsener — Jerome Patrick
Steinhauser — Paul Stanley
Hartmans — Alphonse Ethier
Horn — Edward Waldmann
Mittendorf — Charles W. Kaufman
Schramm — Robert Robson

Sisters—Margaret Cadman, Edith King, Dorothy Turner, Berthe Maynard, Madeleine Marshall, Gertrude Wagner.
Soldiers—Hugo Schmedes, August Nelson, and Albert Mack.

The scene is in a small convent in the mountainous regions of Alsace.

"Marie-Odile" is a play of the impressionistic school with a strong tendency to take advantage of the state of public opinion with regard to the war. Reduced to crass terms, a German uhlan in the invasion of France in 1870 seduces a young novice in a convent who has been abandoned by the fleeing sisterhood, and leaves a memento of his visit in the shape of an infant. The story is poetically treated, of course, with a glamour of romance, and the attempt is made to give Marie-Odile the sanctity of pure innocence and the result itself the character of an immaculate conception.

This story is presented with all the details of Belasco's masterhand in creating atmosphere. There are recitations of whole pages of church Latin, pasternosters, ore pro nobis and chanting prayers, every time the convent bell is tolled by a sister, and we take it for granted that we are witnessing a correct and unexceptionably truthful representation of the sacred inner circles of a sisterhood of nuns, so exclusive to the rest of the world that the poor little novice, who is treated in a very stepmotherly manner by the Mother Superior, has never seen a man save the decrepit but prodigiously useful old gardener. When I say prodigiously useful, I mean that he is not only a gardener, but an adept at a function usually entrusted to an obstetrician.

Marie-Odile has been a foundling, and is now little more than a char girl about the nursery, when the war comes upon the convent and all the inmates flee for their lives. Only Marie-Odile stays behind. She has been saying farewell to her little brown pigeon, which the austere Mother Superior has ordered for her next repast as a rebuke to Odile for forming a human attachment for an animal pet. So she wasn't there when the priest brought the news.

Then come the terrible Uhlans. All Uhlans must be represented to be no better than wild cowboys at a round-up, although they are constituted of literary men, physicians, scholars and artists, the same as other branches of the German army. But, however this may be, we find a sentimental exception in the person of Corporal Phillip Melsener, the first invader, who for a moment is mistaken for St. Michael with his flaming sword, by the innocent novice. He is a sentimental young chap; but once in the other members of the squad a remarkable assortment of Uhlans, some long, some short and some fat and puffy, with a fierce sergeant at their head, who are not so gentle, but are drawn according to the most approved pattern of German barbarians.

The fierce sergeant with a protruding stomach and an obtruding dialect puts the notion into the young corporal's head to make love to the girl, as some "pasteyous swine" is bound to come that way and do it, if he doesn't. But Phillip is a decent sort, and but for Marie-Odile's insistence on his remaining and obligingly removing her veil, would doubtless have followed his natural impulse to go away, as he starts to do. The fact is, they fall in love at first sight.

Then comes the last act; a year later, and there is Marie-Odile, still keeping house alone, and a wee infant in a basket—and Marie-Odile doesn't know how it all came about. It was a miracle. And it is or was, all very beautiful, and might continue so but for the end of the war and the return of the sisterhood from exile. The Mother Superior is not as unsophisticated as Marie-Odile. She is simply shocked, and is unrelenting in her severity to the poor little sinner, who is sent away with a halo around her head and the baby in her arms. Of the romantic young Uhlan we hear never a word again.

That is all there is of the story, quite a poetic but wholly impressionistic little drama of convent life during an invasion, staged with marked skill and excellently played. Marie-Odile is the sort of part in which Miss Starr is sure to be seen at her best, and she invests it with a good deal of individuality as well as of herself. In the long pauses given over to Marie-Odile's chores and to deep reflection by the young corporal on the sergeant's hint, the conventual details and the Latin, we recognise the genius of Belasco, but in the lissome grace, the resilient step and the peculiar holding up of the hands we find the individuality of Miss Starr's art. And it is worthy of approval, a very pretty conception of childish innocence and purity. What there is of inconsistencies, like the presumption that a seventeen-year-old girl has never seen a young man and such things, goes to the account of the playwright, and he is sure to plead poetic license with some prospects of success. A most artistic performance was that of the Mother Superior by Marie Wainwright; a sweet, soft, and touching characterization that of Sister Louise by Mrs. Dellenbaugh, and a highly characteristic and forceful portrayal of the old gardener by Frank Reicher. Mr. Patrick played the young corporal with a fine touch of poetry and refinement, and for the rest the acting is all good.

"THE CRITIC"

Satire in Three Acts, by Richard Brinsley Sheridan. Revived by B. Iden Payne at the Princess Theater, Jan. 25.

Dangle ..... Dallas Anderson
Sneer ..... Wallis Clark
Sir Fretful Plagiary ..... Mario Majeroni
Puff ..... B. Iden Payne
Mrs. Dangle ..... Marie Lemhard
Servant ..... Elvin Hedges

Characters in Tragedy.

Lord Burleigh ..... F. Cecil Butler
Governor of Tilbury Fort ..... William Moulton
Earl of Leicester ..... Lawrence Grant
Sir Walter Raleigh ..... Whitford Kane
Mr. Hopkins
Sir Christopher Hatton ..... Thomas Louden
Master of Horse ..... Howard Pilsge
Beefeater ..... Lawrence Grant
Justice ..... Whitford Kane
Tom Jenkins ..... Gareth Hughes
Constable ..... Edward LeMay
Thames ..... F. C. Butler
Tilburina ..... Emilie Polini
Her Confidante ..... Rose Morland
Don Percio Whiskerandos ..... Wilfred Seagram
First Niece ..... Kate Morgan
Second Niece ..... Marguerite Hers
Justice's Lady ..... Patricia Power

Though one hundred and thirty-five years have passed since Sheridan's "The Critic" was produced, it is as applicable to the contemporary stage in its satire of the methods of playwriting and acting as it was to the London stage of the eighteenth century. The heavy school of tragedy which it burlesques so amusingly has passed, it is true, but the same foibles, fancies and ambitions and jealousies of managers, critics, playwrights and actors, upon which Sheridan heaped his keenly satiric coals, exist to-day.

Mr. Payne, for many years associated with Miss Horniman's famous repertoire company in Manchester, England, presented his own version of the play. And what his revival lost in distinction it more than made up in the quality of intimacy. At the beginning of the rehearsal scenes, Puff's friends, Sneer and Dangle, walked down the middle aisle of the theater and seated themselves in a stage box. This incident created a sense of familiarity between the characters and the audience which contributed to the general enjoyment of the play.

The play was acted in a ridiculously broad manner, somewhat suggesting the amateur school of acting. It is very possible, however, that an all-star company would not have imparted that appropriate crudeness which was responsible for much of the hilarity on the opening afternoon.

The individual performances were satisfying in the main. Mr. Payne himself appeared in the role of Puff, the original press agent, and played that complacent self-satisfied gentleman with a deft humor and lightness which were at all times delightful. Dallas Anderson was a trifle too effeminate as the dilettante Dangle. His best moments were in his flirtation scene with Tilburnia, when he acted with grace and a nice sense of comedy. Whitford Kane, Thomas Louden, and Lawrence Grant were amusing in the rehearsal scenes. Emilie Polini played the ambitious Tilburnia with assurance. Wallis Clark as Sneer and Mario Majeroni as Sir Pretful gave creditable performances.

"90 IN THE SHADE"

Musical Comedy in Two Acts. Book by Guy Bolton. Music by Jerome Kern. Staged by Robert Milton. Dances and Ensembles by Julian Alfred. Produced by Daniel V. Arthur at the Knickerbocker Theater, Jan. 25.

Cecile ..... Willard Reynolds
Belo ..... Phillip Sheffield
Bob Manders ..... Ed. Martindel
Willoughby Parker ..... Richard Carle
Captain Jerry Carvel ..... Victor Morley
Polly Bainbridge ..... Marie Cahill
Madge Solint ..... Elenor Henry
Dot Solint ..... Dorothy Arthur
Peter Thompson ..... Reilly Grimes
Judge Splint ..... Fred Walton
Hodgins ..... Ralph Nairn
Rose Carter ..... May Thompson
Lilly Whitehead ..... Jeanne Crane
Pansy Whitehead ..... Bettie Best
Daisy Hammond ..... Jessie Crane
Clover Royce ..... Alice Carrington
Myrtle Watterson ..... Alma Braham
Violet Fuller ..... Madeline Pilsge
Lettice Romaine ..... Amperito Ferrer
Sergeant McGinn ..... Murray D'Arcy
Mesi ..... Pedro de Cordova
Cattl ..... Florence Dillon
Hai-cho ..... Abbott Adams
Gona Estrada ..... Jean Newcombe

"90 in the Shade," designed by Guy Bolton and Jerome Kern for the combined talents of those favorites, Marie Cahill and Richard Carle, is of a decidedly pleasing temperature, though it never rises to the alluring heights of its title. It belongs to that school of musical comedy which flourished some years ago, and which always contained for a background a picturesque and romantic country, for its characters bibulous Americans traveling for adventure, who became entangled with rich widows, etc., and naval (or military) lieutenants in immaculate uniforms; and which depended for its action upon intrigue and mistaken identities.

However, in spite of its conventionality in plot and characterization, it affords a pleasant relief from the ragtime and patter species of musical entertainment which prevails so largely this season. Mr. Bolton, who devotes himself chiefly to serious playwriting, has provided many witty lines, and Jerome Kern, long famous as chief aid to anaemic scores, has written some very tuneful music. In melody and daintiness, his songs somewhat suggest the works of Lonel Moncton and Paul Rubens. Among his new contributions to the trotteries are "Whistling Dan," which Miss Cahill sings, assisted by a small but exceptionally engaging chorus; "Peter Pan," and "I Have Been About a Bit." Two interpolations by Clare Kummer entitled "Mindanao Soldier Man" and "Lonely in Town," will also become popular.

The plot, which has for its scene the Philippine Islands, concerns the adventures of Willoughby Parker, agent of the Manila Hemp Company, and his betrothed, Polly Bainbridge, a rich American widow. Parker is carrying on numerous flirtations with the ladies of the islands when Polly unexpectedly arrives. Complications ensue which are only settled when the picturesque captain of a smuggling vessel enters the scene. He completely wins the affection of Polly, and the hero is left to console himself with an earlier attachment, a lady known as "The Hot Tamale."

Miss Cahill played the role of Polly with all of that delightful demureness of which she is capable. As Willoughby Parker Mr. Carle simply acted himself. He is consistently amusing. Ed Martindel was a fascinating smuggling captain. His singing of "Where's the Girl for Me?" was one of the best features of the evening. Ralph Nairn was amusing as an undesirable suitor with a hiccoughy voice. Fred Walton made an agile Judge Splint, who visits the islands in the cause of temperance and quite obviously fails from grace. Eleanor Henry was a pretty picture as the elder daughter of the judge. Dorothy Arthur, the daughter of Daniel V. Arthur, contributed some excellent dancing in the role of Dot Splint, and Pedro de Cordova gave a vivid characterization of a temperamental Filipino.

"ANDROCLES AND THE LION"

A Fable Play, by Mr. George Bernard Shaw. Produced by Granville Barker at Wallack's Theater, Jan. 27.

The Emperor ..... Walter Creighton
The Captain ..... Ian Maclaren
Androcles ..... O. P. Heggie
The Lion ..... Paul Dwyer
Lentulus ..... Horace Braham
Metellus ..... Wright Kramer
Ferrovius ..... Lionel Braham
Spintho ..... Arnold Lucy
The Centurion ..... Ernest Cossart
The Editor ..... Eric Blind
The Call Boy ..... Cecil Cameron
Secuter ..... J. H. Greene
Retiarius ..... Gerald Hamer
The Menagerie Keeper ..... Edgar Kent
The Slave Driver ..... Hugh McRae
Magaera ..... Kate Carlyon
Lavinia ..... Lilian McCarthy

Preceded by "The Man Who Married a Dumb Wife," by Anatole France, translated by Professor Curtis Hidden Page.

Gilles Boiscourtier ..... Horace Braham
Alison ..... Eva Leonard Boyne
Master Adam Fumeo ..... Edgar Kent
Master Leonard Botal ..... O. P. Heggie
A Watercress Man ..... Gerald Hamer
A Candle Man ..... Hugh McRae
Catherine ..... Lilian McCarthy
A Blind Fiddler ..... Cecil Cameron
A Sweep ..... George Lacy
Master Simone Colline ..... Arthur Lacy
Master Jean Maugier ..... Lionel Braham
Master Serafin Dulaurier ..... Ernest Cossart
Madame de la Bruine ..... Ruby Blyth
Mlle. de la Garandiere ..... Isabel Jeans

New York Times: After much heralding and many pardonable postponements, the New York season of Granville Barker, the English producer, began last evening before an expectant audience that filled the roomy auditorium of Wallack's Theater. The members of that audience found there much to please them.

New York Sun: So far as "Androcles and the Lion" was concerned the night belonged to the beast. He had more than the lion's share in entertaining the audience, which took undisguised pleasure out of Mr. Shaw's satire. What later impressions of the last act may be it is now impossible to say. If Christianity's most solemn legends are not openly ridiculed as the martyrs await their appearance in the arena it would be difficult to decide what the sense of the act is. Fantasy, even burlesque and travesty are strangely blended. But it may be that the fantasy of it all is the view that will prevail.

Mr. Shaw has given intelligent theatergoers something to laugh at, and Mr. Barker has presented this material in novel and alluring form. So for his first effort in this country there is only complete success to be recorded. There will be time to speak later of the acting of the play, which was plainly directed and guided by the mind of one person.

An English translation of Anatole France's "The Man Who Married a Dumb Wife" preceded the play of the evening. Here Mr. Barker's facility for the fantastic had its fullest play. In the flat background of a stone house, through an open window after the fashion of Maeterlinck's "L'Intruse," the spectators saw the action pass. Mediæval Paris was the scene, if such a story could ever have taken place on sea or land. The happy advocate with the dumb wife called in the doctors to restore her speech. Then he had to call them in to make him deaf in order that he might enjoy any peace.

New York Herald: Beyond doubt Mr. Granville Barker scored an artistic and a popular success last night at Wallack's Theater when the English stage director presented publicly his first production in America, consisting of Mr. Anatole France's "The Man Who Married a Dumb Wife," followed by Mr. Bernard Shaw's "Androcles and the Lion."

New York World: Then the fun proceeds, with Shaw always speaking through the mouths of his characters—all except one. The lion doesn't talk, but it is the funniest character in the piece. The fact that the actor inside the skin played Elsie Janis's cat last season doesn't matter. The lion was as typically a Shaw creation as Ferrovius, whom Lionel Braham capitally represented. O. P. Heggie was a most amusing Androcles.

"THE SHADOW"

A Play in Three Acts by Dario Niccodemi. Translated by Michael Morton. Empire Theater, by Charles Frohman, Jan. 25.

Berthe Tregnier ..... Ethel Barrymore
Gerard Tregnier ..... Bruce McRae
Michel Dulac ..... Ernest Lawford
Doctor Magre ..... Edward Fielding
Helene Preville ..... Gwen Ellisten
Jeanne ..... Amy Veness
Louise ..... Olive Murray

Act I. A House at the Hoge of the Tregniers, Paris. Act II. Studio of Gerard Tregnier. Act III. Same as Act I.

"The Shadow," we are told, was written for Madame Rejane and booked to be produced at a Paris Theater, but, because of the war, first produced in America on this occasion with Miss Barrymore in Madame Rejane's role. It is not a pleasant play. But no matter as to that. Many an unpleasant play, so-called, has tremendous reasons for being so. "The Shadow" presents an interesting problem, but solves it in a conventional way, leaving the flavor of an unpleasant complication, without justifying it by big dramatic forces.

Berthe has for six years been an invalid unable to move her hands or feet. Under the experimental treatment of a young physician she regains the use of her paralyzed limbs. She is foolishly fond of her husband, Gerard, a distinguished painter, and her one dream has been to be about again and resume the old relations of mutual love. But she keeps her recovery, "the miracle," as a surprise. No one but the doctor knows the change that has taken place. One day Berthe appears unassisted at her husband's studio. There she finds an infant. Her husband is thunderstruck at her recovery and her appearance there. It is indeed a miracle, a resurrection. Can the dead come back to life?

It is a frightful problem, for Gerard and Helene Preville—her own friend—have all but married. The infant is theirs. That very day they have agreed that Gerard must tell Berthe the bitter truth and get her consent to their marriage. And now Berthe is restored to health, young, attractive, full of life, and madly in love with her husband. Gradually the truth is told. The revelation does not kill Berthe, but it bows her to the earth.

There is a third act which leads to a more or less conventional ending. Berthe returns to her home. There Helene calls on her. The opportunity to revenge herself for a moment overcomes her. She lies to Helene. She tells her that she and her husband have made up, and that the mistress must go her way with her child. Then she smiles sadly and confesses why she told her that. It was to make her feel what she herself is suffering. The upshot is that she releases Gerard. She will remain the bed-ridden invalid until he can obtain a divorce, marry Helene, and legitimatise his child.

The play moves with rather more than deliberate gravity toward its solution, and the slowness is emphasized by the plaintive monotone in which Miss Barrymore recites the lines. Her impersonation otherwise is extremely interesting. She denotes the character of Berthe admirably by her playing. If she could bring her manner of reading into harmony with her strictly delineative skill, it would be a characterisation sure to penetrate closely to the fountain of tears. The other parts are written around Berthe and move through the scenes rather as indispensable attributes of the case than definite and aggressive types. They are all subdued in the interest of Berthe's pathos. The most interesting character is that of Delon, who plays the poor, independent and devoted friend of the invalid, and is made particularly interesting by the interpretation of Mr. Lawford. Mr. McRae and Miss Elliston are excellent as Gerard and Helene, and the doctor is well played by Mr. Fielding. Even the maid of Amy Veness is clever. However, neither Mr. McRae nor Miss Elliston has any marked opportunities.

The performance apparently made a good impression, and many in the audience vied with Miss Barrymore in shedding tears.

"THE CLEVER ONES"

Comedy in Three Acts by Alfred Sutro. Produced by the Punch and Judy Theater Company at the Punch and Judy Theater, Jan. 28.

Wilfrid Callender ..... Charles Hopkins
Peter Marable ..... Edward Emery
David Eiffel ..... Russ Whytal
Hannibal Pipkin ..... Charles Hampden
Harrold Marrable ..... Herbert Yost
Thomson ..... Charles Dodsworth
Brown ..... John Rogers
Martin ..... Charles Coghlan
James ..... Noel Leslie
Rose Eiffel ..... Mrs. Hopkins
Dorris Marrable ..... Beatrice Prentice
Mrs. Marrable (Irene) ..... Annie Hughes
Athene Bettle ..... Louise Closser Hale
Mrs. Small ..... Vera Pole

In "The Clever Ones," Mr. Sutro trenches upon the field in which Bernard Shaw has almost established a monopoly, a comedy of paradoxical humor. At least he starts out in a Shavian vein when Wilfrid Callender appears upon the scene and is introduced by Dorris to her father as the man of her choice. The first impression we get of Wilfrid is that he is a fanatical anarchist prepared to go to the extremes of barn burning and bloodshed for his principles. Dorris's father is a very matter-of-fact British business man. His wife and daughter are given over to the cultivation of abstruse theories, his son is the author of a novel which a publisher undertakes to issue if the youth will pay the cost of printing. Now add to this combination an avowed anarchist, and the reader will get

an idea of what the parental representative of London mid-class respectability is up against.

But no sooner are Wilfrid and the indignant father alone than the youth informs the older that he is not an anarchist at all, but the son of rich and respectable parents. He has only assumed the character in order to please Dorris. This reconciles the father, and to carry out the delusion, Wilfrid arranges with an eminently peaceful and kindly elderly anarchist, David Effick, to give Dorris a taste of the romantic life she longs for.

In the old man's garret room they arrange a banquet to which they invite the charwoman and two real characters from the discontended labor field, and at which they summon the romantic Dorris and her romantic mother to be the guests of honor with a view to disgusting them. But here Rose Effick, the niece of the old anarchy theorist, enters the plot. She wants Wilfrid herself, and by seeming to enter into the conspiracy, much against Wilfrid's desire, she manages to defeat its purpose. Dorris is disenchanted and Rose wins the lover.

The comedy is handsomely staged and presented with a selected cast. Whether certain inevitable changes, such as shortening the last scenes in order to hasten the development that everybody foresees, will bring it up to the mark of a smart, rapidly-moving entertainment that will exercise a general appeal, remains to be seen. Mr. Hopkins could throw considerable more buoyancy and dash into the role of his impersonation of Wilfrid, a light comedy part of some scope. And there is this disadvantage that Rose and her father are not introduced until the second act, that the father is eliminated in the second act and that Effick appears in that act only. For that reason the story is somewhat lacking in cohesive interest, the thread is broken to be resumed at an unexpected place and moment. Mr. Whytal is given very little opportunity to develop what promises to be an engaging character, that of Effick, and Mrs. Hopkins has very little latitude to exercise her charm as Rose, except in the second act, but she is fascinating at that. Two very good characterisations are those of the charwoman by Vera Pole and the loud-voiced anarchist of Charles Hampden. Mr. Emery as the father played with considerable good effect, though the role would lend itself to a more humorous interpretation at the hands of a comedian after the manner of Crane. Mrs. Hale made the best of her opportunity as the literary sister of the Marrable household. Herbert Yost also was very good in the fragment of a role, that of the son, and Beatrice Prentice played excellently the part of Dorris.

ACADEMY MATINEE

Second Performance, Season 1914-15, by the American Academy of Dramatic Arts and Empire Theater Dramatic School at the Empire Theater, Thursday Afternoon, Jan. 28.

"The Cure"

A Comedy in Three Acts, by Ludwig Fulda. Translated from the German by Mrs. Charles A. Doremus.

Dr. Hermann Sievogt	Wallace Todd
Dr. Scheibler	Watson White
Arthur Pilgram	Jack Wessel
Dr. Ladislaus Krautheder	Edmund D'Orsay
Professor Veiderhold	John E. Wise
Hans Timm	Kenneth Loane
Hornemann	Gustave Rothe
Morstadt	John E. Wise
Frans	Ralph Collier
Elvine Sievogt	Priela Roberts
Anna Sachs	Mabelle Davis
Minna Gilbert	Rosella Cooler
Mrs. Bibus	Mary West
Mlle. Levasseur	Clemence Randolph
Miss Ahle	Anna Browning
Mrs. Rusbener	Raina Corson
Therese	Florence Norton

The Academy students were not as happy in their second programme as in the opening bill of their season, chiefly because Pinero's playlet and Ludwig Fulda's three-act comedy did not present opportunities for sharply defined characterisations. It is a difficult task to find plays in which all of the parts are of more or less equal importance—and only plays of this type are adapted for dramatic school interpretation. Thus, there is a good reason for the selection of "The Cure." It is doubtful, however, if a cast of Broadway stars could have lifted the play out of its sphere of monotony and ordinariness. Its characters are all of one piece, its humor is at all times obvious, its denouement is apparent before the end of the first act, and the very fact the play aroused any interest whatever is due to the enthusiastic and forceful performances of the players.

"The Cure" suggests "The Concert" of some seasons back in its general outlines and characterization. A temperamental musician seeks rest in a sanitarium from feminine adorers. He is pursued by the inevitable relentless victim of unrequited love. When matters are nicely complicated by the arrival of his wife, from whom he is estranged and by his sudden infatuation for another man's wife, the pursuing female comes upon the scene. In the end she becomes pacified, the wife wins back her husband, and the other woman, with whom he was to run away, is finally disillusioned.

Mabelle Davis gave an excellent performance of the fiery pursuer. Wallace Todd acted with dignity the part of Dr. Sievogt. His performance might have gained with a trifle more repose. Watson White was easy and graceful as Dr. Scheibler. Jack Wessel played the temperamental musician. The remainder of the cast were entirely satisfying.

John Sharkey is playing Commissioner Garvey in "Kick In" at the Republic Theater.

ACTORS' EQUITY ASSO'N

Association Will Not Fight Over Reduction of Actors' Salaries—To Meet at Exposition

At the last meeting of the Council, held in the Association rooms, Suite 609, Longacre Building, on Jan. 25, the following members were present: Mr. Francis Wilson, presiding; Messrs. Coburn, Cope, Courtleigh, De Angelis, Gillmore, Kyle, Mitchell, and Westley.

New members elected:

Ivan Bankoff	Albert Patrick Kaye
James J. Brennan	Arthur Lipson
Emily H. Calloway	Tom McNaughton
Alma Chester	Dave Montgomery
Jose Collins	Herbert Ransom
Frank Compton	Ralph M. Remley
Walter B. Creighton	Emma Trentini
Jack Crisp	Walter Walker
Peggy Dundas	Frank H. Westerton
Robert Frett	J. Irving White
Daniel B. Haslam	Kerwin Williamson
Lew Henry	Minnie Williams
Hilda Hosier	William Yerance

The Council has reconsidered its decision of last November against the acceptance of a proposal that our Association hold a meeting during the ensuing Summer under the auspices of the Panama-Pacific International Exposition in San Francisco. James A. Barr, Director of Congresses for the Exposition, has honored us with another letter, and it has persuaded the Council. A part of Mr. Barr's communication reads:

Of course, your letter of Nov. 13 has given us the official word, but I do want to request to you that some special or informal Summer meeting be planned for those of your members who will come to the Exposition any way. Doubtless a considerable number of them are planning to come, and would welcome some special meeting for a discussion of their particular problems; and would not such a special meeting serve, too, to interest those of your profession who are residents here on the Coast and have perhaps not joined the Association? Because we say all as classish you will appreciate that your members would be glad to time their visits to the Exposition, when they could be most sure of meeting the largest number of their friends.

Statistics show us that there are about twelve hundred actors in California. Half or even a quarter of this number would be more than worth while, if we could secure their attendance. But our progress is teaching us that anything contributing to the recognition of play-acting as one of the patent factors in human life should be heartily seized and tenaciously held. The Council voted that the Association shall be represented at the Exposition by its president and recording secretary, and an actress to be chosen by the balloting of the whole membership. The date will be in June.

Our attention is called repeatedly to newspaper comments that declare a fight is imminent between the allied interests of Klaw and Erlanger and the Shuberts on the one side and the Actors' Equity Association on the other; the issue to be the *reduction of actors' salaries*. Again, we must say, emphatically, that our association was not formed to affect the size of any member's salary, and it will not make any contention whatsoever on that point.

Nor is it our purpose to conduct a collecting agency that will press claims, despite all mitigating circumstances, till the last legal penny may be squeezed from some unfortunate producer. The A. E. A. is in no way designed to be an engine of oppression. In truth, we have already learned from cases in hand that a manager may have a much easier time with our arbitration than with a lawsuit.

It is perfectly clear, from a suit now pending, that the establishment of our proposed period of one week for probationary rehearsing and the observance thereof would have saved the management involved from being forced to pay a large sum in legal damages.

One esteemed member has intimated that a terse reminder we sent to those who have not paid their last dues was somewhat irritating in view of the stringent times. It was not so intended, and any member who will write the secretaries of his pecuniary inconvenience is certain to be carried cheerfully until his position improves.

By order of the Council.
RAVEN MCRAE, Cor. Secretary.
HOWARD KYLE, Rec. Secretary.

ANOTHER POLI REORGANIZATION

From Washington, D. C., comes the news of another reorganization of the Poli Players that will give to Washington some of the members of the company which originally established the permanent stock organization three years ago. While the re-engagement of Maud Gilbert as leading woman, and the engagement of Rockcliffe Fellows as leading man are the only names which Mr. Poli cares to announce at the present time, at least one other member of the original company and two other prominent stage favorites will open with the company Feb. 8.

DE COURVILLE HERE TO STAGE REVUE

Albert de Courville, of the London Hippodrome, recently arrived in this country, and is negotiating for an English revue to be produced at one of the Shubert houses. It is said that a number of London managers are making arrangements for first productions in New York of English pieces.

FATIMA
THE TURKISH BLEND
CIGARETTE

There was a *new idea* in creating Fatima Cigarettes, *and how it did catch on!*

The idea was to blend certain light, aromatic Turkish tobaccos with rich, full-bodied leaf,—to keep them *MILD*, but entirely *SATISFYING!*

But we'd no idea so many millions of smokers were waiting for *just that!*

20 for 15c

"Distinctively Individual"

JOSEPH GILLOW
LEADING MAN
This Week *"THE CRISIS"* Yonkers Stock Co., Yonkers, N. Y.

EDWARD C. WOODRUFF
LEADING MAN
Princess Stock Co. Des Moines, Iowa

DORIS WOOLDRIDGE
ENGAGED Address Dramatic Mirror

MAUDE LEONE
STOCK STAR
EMPRESS THEATRE VANCOUVER, B. C.

KITTY BROWN
Leading Woman
Majestic Players Utica, New York

CLARA MACKIN
with
Keith's Crescent Theatre, Brooklyn, N. Y.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

The dominant fact in the outlook for business in the current year of Our Lord, printed in THE MIRROR'S Annual last week, is that in nearly every theatrical center of this land and Canada, stock companies saved the day where depressions occurred in other lines. If any manager who is feeling his way neglected to read "Sign Posts of Business in 1913," he should lose no time in looking it up and govern himself accordingly.

BROOKLYN STOCK NOTES

BROOKLYN, N. Y. (*Special*).—Mary Hall's interpretation of Gabrielle Jannelot in "The Secret," which was offered at the Grand Opera House, Jan. 23-30, was, without question, her best work since joining the popular Brooklyn organization. Her efforts were effective and convincing throughout the entire performance. Noel Travers scored as Panta-Tulli, while Earl Simmons won favor with the role of Denis Le Gueru. Irene Douglas was admirable as Henriette. Galvin Harris, Reynold Williams, Minnie Stanley, and the remainder of the company added splendid support. All attendance records at the Grand were smashed during the previous week's presentation of "The Yellow Ticket." The orchestra was compelled to abandon its pit and take to the stage eight of the twelve performances.

"Damaged Goods" drew to practically capacity business at the Gotham. The management announced "Help Wanted," "Within the Law," and "The Yellow Ticket" as coming attractions. Jack Rollens was cast as George Dupont, Ann MacDonald as the wife, while Alfred Swenson appeared as the doctor. J. Francis Kirk, Fayette Perry, Florence Pinckney, Sadie Radcliff, Elinore Bennett, and William Amadell appeared in the minor parts.

As "The Master Mind," Corlis Giles added another triumph to his long list of successes at Keith's Crescent. His work seemed flawless. Ainsworth Arnold's portrayal of the district attorney stood out prominently, while Leah Winslow was faultless in the role of Lucena Blout. Charles Schofield, Beatrice Moreland, Charles Wilson, and William Evarts were seen in underworld characters. Clara Mackin, Arthur Mack, and Sol Aiken were included in the cast. This week, the Crescent Players have the distinction of being the first stock company to produce the Cohan and Harris success, "The Big Idea."

J. LEROY DODD.

STOCK PLAYERS IN THE BRONX

An excellent presentation of "The Argyle Case" was given by the Keith Players at the Bronx Theater last week. Rowden Hall's portrayal of Asche Kayton was acted with great force and judgment. Walter Marshall as Hurley, Luella Morey as Mrs. Martin, and Julia Herne as Mary Masurel, gave very fine performances. Fred House and Russell Parker were not well cast, but Bertha Wilsea, Margaret Fielding, and June Moore, the latter making her first appearance, gave good support. Albert Gebhardt, as Kreisler, would have added much to the effectiveness of his performance in a less robust make-up. Walter Kingsley, J. Ellis Kirkham, R. G. Edwards, Harry Turner, and Allan Kelly, also first time here, were seen to advantage. Week of Feb. 1, "Madame X."

The Wadsworth Players presented "A Gentleman of Leisure" week of Jan. 23 to capacity houses. Faultlessly attired and reading his lines with telling effect, John Lorens appeared as Pitt. But why that expressionless face? Nell Pratt, as Sir Spencer Dreever, was excellent, giving close attention to detail. Jerome Renner, Bert Wilcox, and Richard Ogden did good work. Warda Howard, a charming Mollie Creedon, Edith Spencer, Henrietta Goodwyn, Carroll Daly, Jack Doyle, Henry Keen, Himmie Staab, and Jack Hanley gave capable support. Week of Feb. 1, "The Big Idea," with "The Family Cupboard," "Green Stockings," and "Fifty Miles from Boston" to follow in the order named.

IDA C. MALCOLMSON.

BIJOU, FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—The Bijou Stock company presented week of Jan. 25-30 their greatest production of the season, "The Girl of the Golden West," with a wealth of stage effects, scenically; the management spared no pains or expense to duplicate the original production, and the result was seen in one of the best stock productions of any play ever given in this city. Special attention was given to the light effects. Marcelle Hamilton, in the leading role of the Girl, was seen to good advantage, playing the character with much ability and power. Hooper Atchley, as Dick Johnson, was well cast. Ted Brackett, A. A. Bushee, W. Olathe Miller, Frank J. Hetterick, and John Daly gave strong support. Maud Grafton gave a strong performance of Wowkie. Henry Grabbert deserves great credit for the handsome scenery, fine production, and performance under the personal direction of Earl D. Dwire. Large attendance. "Pine Feathers," Feb. 1-8.

W. E. GEE.

SHAKESPEAREAN ACTOR IN STOCK

MONTREAL (*Special*).—Harcourt Farmer, well known here for his past Shakespearean work, is now playing at His Majesty's Theater with the Lawrence Stock Co. His first appearance with them was in December in "The Squaw Man"; subsequent bills have been "Three Weeks," "The Walls of Jericho," and "A Fool There Was." He has been invited to give some Shakespearean readings here in April and is considering the matter. Week of Jan. 18, Mr. Farmer played a special engagement with the Empire Stock company, returning to His Majesty's for "A Fool There Was." He is popular personally and professionally.

OLIVER STOCK IN IOWA

All three of the Otis Oliver organizations report excellent business for week ending Jan. 23. "The Melting Pot" at the American, Davenport, Ia., proved an excellent drawing card. "The House of Bondage" at the Garrick, Burlington, Ia., drew S. R. O., and "Arizona" was chosen for the opening piece of the Oliver Players at the Empire, Rock Island, Ill., breaking records. R. W. King has rejoined the Oliver forces and Mr. J. Neimeyer has been transferred from the Burlington company to Davenport, Ia. John Parks has been engaged by Mr. Williams for the Burlington, Ia., company.

Pottenger Studio, Wichita.

JANE MORGAN.

Miss Jane Morgan has been connected with the Poli Stock companies for some time past, and at the time of the shake-up in the stock companies on that circuit here a short time ago, Miss Morgan was transferred from Washington, D. C., to Poli's Hyperion, New Haven, Conn., where she has scored the greatest personal success of any leading stock woman yet seen in the Elm City. Miss Morgan began her career in light opera repertoire, and has appeared in stock at Denver, Colorado Springs, Jacksonville, and Halifax. Miss Morgan is of English birth and resided in Montana after her arrival in this country. She was educated in Boston and studied the violin at the Boston Conservatory of Music. Last Summer she appeared in stock at Hartford, and upon closing there she opened a ten weeks' engagement at Poli's, Washington. Miss Morgan finished her engagement in that city in "Madame X" and opened in New Haven a day later in "The Girl of the Golden West." She possesses all the requirements of a leading woman, good looks, talent, personality, and a certain amount of domesticity which endears her to all lovers of stock players.

MOZARTS IN "THE CABBAGE PATCH"

ELMIRA, N. Y. (*Special*).—The Mozart Players in "Mrs. Wiggs of the Cabbage Patch" furnished merriment to crowded houses at the Mozart, Jan. 25-30. Minnie Millen, brought to Elmira for the occasion, made a hit as Miss Hasy. Harry E. McKee was a capital Mr. Stubbins, and Emma Carrington an adequate Mrs. Wiggs. Splendid work was also done by Maude Richmond, G. Swayne Gordon, Henry Carlton, Arthur Grimm, Jack Roche, Alma Rutherford, Dora Booth, Ruth Byles, Peggy Cameron, David Vonderamith, Henry Williman, and Clifford Hyde. Incidental music, under the direction of Carl Oltz, was a feature, and the settings were unusually good. "The Grain of Dust," Feb. 1-6.

J. MAXWELL BEERS.

WARRINGTON COMPANY, OAK PARK

The Warrington Stock company, playing at the Warrington Theater, Oak Park, Ill. (Chicago suburb), offered the musical comedy "The Elopers" week Jan. 25. The comic business in the play was allotted to Walter Poulter, Miss Isabelle Randolph playing the prima donna role. Hazel Wylde essayed the role of a chaperon and Gertrude Keith the dainty ingenue. The chorus was up to the average, the musical numbers were all well sung and the dancing good. It was staged by George Fox.

MRS. J. A. DUMSER.

ORPHEUM PLAYERS, READING, PA.

READING, PA. (*Special*).—The Orpheum Players again distinguished themselves in a splendid revival of "The Boss," made famous several seasons ago by Holbrook Blinn, week of Jan. 25. Robert Hyman, as Michael Regan, the Boss, was decidedly at his best, and gave an excellent portrayal of the rough political tyrant. Second in interest was Virginia Mann, who plays the wife. It was a sympathetic role and required deft touches. In fact, it was difficult to determine who acted most creditably, as there were practically no flaws in the work of any of these popular players. "Baby Mine," week of Feb. 1.

H. WEAND.

PHILIPP IN "TWO LOTS IN THE BRONX"

Adolf Philipp, the well-known and popular actor and author, will shortly make his appearance upon the English speaking stage in an English role, supported by a strong cast of English speaking players.

The vehicle selected by Mr. Philipp for his appearance is his own comedy "Two Lots in the Bronx," successfully produced by him at his theater last season and since then adapted to the English stage for this venture. Mr. Philipp will be remembered as part author of "Alma, Where Do You Live?," "Adele" and "The Midnight Girl." "Two Lots in the Bronx" ran for 100 consecutive nights at his little playhouse on East Fifty-seventh Street.

BAKER PLAYERS' LEADING MAN

SPOKANE, WASH. (*Special*).—It is seldom a leading man plays a second engagement in the same city, and with two separate companies, but Henry Hall began his second last week Jan. 23 with the Baker Players in "Quincy Adams Sawyer" at the Auditorium in Bay Beach's "The Silver Horde." Mr. Hall's previous appearance with the Milligan Players at the American is such recent history that most local theatergoers welcomed him as an old friend. He established himself firmly previously in such vehicles as "The Greyhound," "The Man from Home," "The Fortune Hunter," and "The Virginian." Mr. Hall was born in Texas, but went, when young, to Boston. He was educated at Amherst College and planned to enter the Boston School of Technology. Instead he was attracted to the stage. He started as juvenile with Blanche Walsh in "Marcelle." Next he played the lead in Charles Frohman's "Colorado." A later success was in the character lead in "Quincy Adams Sawyer." Soon after his first appearance in the play his health broke down and he went to Globe, Ariz., to superintend the development of a project. He was away from the stage for five years. The mining camp was thirty-five miles from Globe, and on one occasion, when he attempted to ride to the settlement, he was lost two days in the desert, without food or water for himself or horse. He encountered a Mexican, who put him on the trail, only one hundred yards distant. He had been riding in a circle for two days and most of the time within a few hundred yards of the main trail. Before coming to Spokane he was with Alice Brady in "Little Women." Needing a rest, he came to Spokane, and while recuperating here, he was offered the lead with the Baker Players.

W. S. MCCABE.

COLONIAL PLAYERS, NORFOLK

NORFOLK, VA. (*Special*).—The Colonial Players in "Baby Mine," Jan. 11-16, to good business. Miss Inez Regan scoring success of week by her interpretation of Zoie. "Pine Feathers" to capacity business, Jan. 18-23, at each performance. Mr. Rollo Lloyd, "the director," took the lead, taking the part of Robert Reynolds to the satisfaction of the audiences, and proving himself one of the best actors we have in stock. He was assisted by Miss Regan, who took the part of Mrs. Reynolds in a most artistic manner. Royal Byron and Sedley Brown, Jr., deserve special mention for their work. Beyond doubt, Manager Knight and his players will be here permanently. A pleasing incident after Thursday evening's performance was a presentation to Mr. Lloyd of a beautiful leather portfolio by Mr. Byron and Mr. Knight. "Seven Days" was offered Jan. 25-30, with Albert McGovern in the lead. Mr. Summer Gard and Miss Carol Warren are also added to the Colonial company. Mr. Spot Madden and his assistant, J. M. Bracken, who have handled the receipts at the Academy of Music for the past number of years, have been transferred to the Colonial.

W. CHARLTON.

YONKERS STOCK OF YONKERS

The Yonkers Stock company, at Warburton Theater, Yonkers, N. Y., eclipsed all previous efforts in its presentation of Cohan's "Broadway Jones" week Jan. 20. Monday night the Yonkers Sunshine Society, the Yonkers Yacht Club, and the Chamber of Commerce of Yonkers filled the boxes, and many automobile parties from New York city were on hand. The performance was given under the supervision of the Sunshine Society. Mr. Joseph Gillow was the Broadway Jones of the cast and his work compared favorably with Mr. Cohan's. The comment was made by the patrons of the house and the press. The entire cast was faultless. It would hardly be fair to mention one without naming all. To put it pat, there is no stronger stock company than the Yonkers. They have made the town famous. For the current week the company is appearing in "The Crisis."

HOLDEN'S NEW LEADING WOMAN

CLEVELAND, O. (*Special*).—One of the most important changes in the stock organizations week of Jan. 25 is that the Holden Players have secured the services of Miss Caroline Gates for the new leading woman at the Cleveland Theater to replace Margaret Neville, who is now leading woman at the Grand Permanent Stock company. Paul Griffiths is the new juvenile man with the Holden Players to succeed Frank Dae, who has also been engaged by the Permanent Stock company.

SINCLAIR.

BOYD'S MANAGER STAYS AWHILE

OMAHA, NEB. (*Special*).—"The Counsel for the Defense" by the Boyd Stock company, week Jan. 25. "Maggie Pepper" follows. Manager Burgess has decided to stay with the Boyd Stock company until the close of the season, which is good news to all here. He will take up his duties in San Francisco theaters in April.

RINGWALT.

1416 BROADWAY NEW YORK

STOCK PLAYERS

PHONES Bryant 1175, etc. Special Long Distance TeleKone Service

NEW LIST OF STOCK AND LEADING MEN AND LEADING WOMEN

TRY THE PACKARD THEATRICAL EXCHANGE

8 Direct Telephone Wires Connect You with 15,000 Leading Players

STOCK STARS Introduce Visiting Players Get our List

WEST END RETURNS TO STOCK

Arrangements have been made for the beginning of a stock season, Feb. 8, of the Bonstelle Stock company at the West End Theater, 125th Street, under the personal direction of Miss Jessie Bonstelle. Miss Bonstelle is the general directoress of the Municipal Theater in Northampton, Mass., the only one of its kind in the United States, and has made a great success there during the last two years. Miss Bonstelle was also the favorite leading woman of the Proctor Theater in 125th Street some years ago, and has also been manager of the Bonstelle Stock companies in Toronto, Ontario, Buffalo, N. Y., and Detroit, Mich. The first play to be seen by the new organization at the West End Theater will be "Nobody's Widow," in which Blanche Bates scored such a hit at the Hudson Theater. This will be followed by other modern and up-to-date plays. There will be three matinees weekly, Tuesday, Thursday, and Saturday, and the prices will range from 25 to 75 cents.

GLASS COMPANY, EL PASO, TEXAS

EL PASO, TEXAS (*Special*).—J. D. Glass opened the El Paso Theater, Jan. 30, in "Nobody's Widow"; everything points to a good season. Carol Arden and William B. Blake have recently joined his new company. Other members of the Glass combination include Andrew Alden, Jack Bronson, Jessie Miller, Henry Lancaster, Catherine Evans, W. B. La Rose, Ethel June, Allen Wishert, Walter Van Fossen, and Edwin Calvin. T. E. SHELTON.

STOCKS IN ST. LOUIS

ST. LOUIS, MO. (*Special*).—Director Charles Sinclaire put on an excellent production of "A Dream Waltz" at the Park, Jan. 24-31. The company were seen at their best, and Hummingbird Duffy, the new tenor, who made his initial appearance, was tendered a hearty welcome. Roger Gray, Mabel Wilbur, and Sarah Edwards did excellent work. Louise Allen, Royal Cutter, and Mat Hanley also scored. The company is playing to capacity houses.

The Players entered upon their second week in "The Gamblers" at the Shenandoah. Marion Ruckert, Elsie Rendall, and Leonora Bradley did competent work and were ably supported by John Sullivan, Mitchell Harris, and Robert McClung. Louis V. Calhern also scored.

V. WATKINS.

PLAYS

We have One Hundred and more PLAYS Burlesque to Tragedy, One Act to Five. Expertly Selected from the works of one thousand writers. Every one Available

FOR YOUR USE

Whether you are an Actor in Vaudeville, a Producing Manager or Film Manufacturer,
WE HAVE YOUR REQUIREMENTS
What Are They?
WANTED
Photoplays and Short Fiction. We Are Sellers of Standard Literature. Both Fiction and Dramatic in Mss. Form. We assist the writer to make his work salable and sell it. Small charge for literary assistance. No Charge for selling.
Manuscripts Universal, Society of Writers, Inc.
220 Fifth Avenue, N. Y.

LILLIAN HALE

SAM BERNARD CO.

"The Belle of Bond Street"

Mgnt. Sam S. and Lee Shubert, Inc.

ALICE BUTLER

PEG O' MY HEART
Management of Mr. Oliver Morosco

JULIA HANCHETT

Permanent Add. 160 W. 106th St. (Doran Apt.) N.Y.

JAMES L. CARHART

Maude Adams Co. Management Chas. Frohman.

LOUISE MULDENER

Re-engaged. The Things That Count. W. A. Brady.

CORA BELL BACK WITH BAKER CO.

PORTLAND, ORE. (*Special*).—Cora Belle Bonnie resumed her place as leading lady of the Baker Players, Jan. 31. Her first reappearance was as Glad in "The Dawn of a To-morrow," in which role she won a sensational success at the head of the Spokane company of Baker Players in Spokane, breaking all house records of the Auditorium there. Miss Bonnie, who comes originally from Crown Point, Ind., and was formerly leading woman in the Dudley Repertoire company, was engaged to head the Baker Players in Portland for this season, but when Mr. Baker formed a company for Spokane he sent Miss Bonnie to help establish the new company there. While Miss Bonnie was in Spokane her place in Portland was filled by Irene Oshier.

The Baker Players gave a thoroughly excellent production of "The Virginian," week of Jan. 25, and the public responded liberally all week. Robert Gleckler and Mary Edgett Baker in the leading roles received the warm approval of all the critics. The work of Walter Gilbert, stage director, was also singled out for laudatory comment. LOGAN.

ARVINE PLAYERS, JOHNSTOWN, PA.

JOHNSTOWN, PA. (*Special*).—The Arvine Players, conceded to be one of the best stock organizations that ever located in Johnstown, continue to hold their own at the Cambria Theater. This, too, in spite of the depression and the fact that Johnstown is considered by theatrical men as being overentertained. "Madame X" went over big week of Jan. 11. Miss Adra Ainslee scored heavily in the title-role. Week of Jan. 18, George Arvine excelled any previous effort by his portrayal of his Satanic majesty in "The Devil." "The Lure" followed week of Jan. 25. Lillian Desmond, the new ingenue of the Arvine Players, has made a favorable impression.

On Jan. 15, score of Phi Kappa Psi fraternity brothers of George Bowman, of the Arvine Players, headed by District Attorney C. C. Greer, of Cambria County, visited the Cambria Theater, Jan. 15, and tendered the young actor a reception, especially after his plea as the lawyer for the defense. Most of the party were lawyers and doctors. Arvine addressed the students of the Johnstown High School, Jan. 27, on "The Origin of the Stage." T. N.

CALBURN CO. IN NEW LINE

BRIDGEPORT, CONN. (*Special*).—"The World and His Wife," by Charles Frederic Nirdlinger, was the attraction at the Lyric for the entire week of Jan. 25. The piece is entirely different than the Calburn Stock has been playing in Bridgeport this season, and for intense emotional acting the members of the company never did anything finer. The stage settings were superb, and the entire production was one that made the audience take notice. Lowell Sherman, as Don Ernesto, played the part far superior to anything he has done so far this season, especially the finale of the third act, where the dramatic situations are intense. Suzanne Jackson essays the role of Donna Teodora in her usual capable manner, as does John Dwyer, a new member of the company, who as Don Severo, made an instantaneous hit. Violet Barnes, as Severo's wife, predominated in the part which appealed greatly to the audience. Fred Roland, Edward Darney, Bernard Thornton, Forrest Cummings, and Thomas Swem portrayed their parts in their usual capable manner. Week of Feb. 1, "A Contented Woman." ALLEN P. WEIL.

HOLDEN PLAYERS, ROCHESTER

ROCHESTER, N. Y. (*Special*).—In the title-role in "Tess of the Storm Country," which the Holden Players presented before large audiences at the Baker Theater week Jan. 25, Miss Evelyn Watson, leading woman of the company, had one of the best parts in which she has yet appeared during her Rochester engagement. Mr. Ewald had a part also for which he was especially well suited, and Norman Wendell was seen to advantage in the character of Ben Letts. A matinee was given Thursday afternoon.

The Shubert Stock company disbanded Saturday night, Jan. 21, after a four weeks' run. Poor business was given as the cause. It is reported Blair and Havlin will take over the Shubert in the near future. A representative was in Rochester recently. HOGAN.

PRINCESS COMPANY, DES MOINES

DES MOINES, IA. (*Special*).—The Princess company in "Officer 666" scored big at all performances week of Jan. 24. Edward Woodruff, as Gladwin, was excellent, and when he donned the uniform of Officer 666 scored a big success. Robert Bristow, William Forestelle, Fay Bainter, and the rest of the company were splendid. "The Lion and the Mouse" week of Jan. 31. "The Conspiracy" week of Feb. 7. A. KAHN.

HYPERION PLAYERS, NEW HAVEN

NEW HAVEN, CONN. (*Special*).—The Hyperion Players at the Hyperion scored a pronounced hit in Cosmo Hamilton's sex drama, "The Blindness of Virtue," week of Jan. 18. The play was excellently staged at the capable hand of Director Paul Casenueve. Charles Carver and Miss Jane Morgan gave a finished touch to the leading roles that again proved them to be the best leading stock people that B. S. Poli has been able to secure. W. J. Townsend appeared as the vicar and Miss Bella Cairns was captivating as the demure Mary Ann. Miss Williams again scored a personal hit as the cook. Harry Bewley made a capital gardener, and others of the company appeared to advantage in their respective roles. Capacity business is holding forth, and the Hyperion is doing the biggest business in its history. "Little Miss Brown," week of Jan. 25.

Henry P. Meagos assumed management of this house the first of the year. He became connected with the Poli forces in 1904, at which time he was appointed musical director at Poli's new Waterbury Theater. From there he went to Springfield and later became musical director at the Bijou in this city.

DANIEL W. DELANO, JR.

NORTHAMPTON PLAYERS' FINALS

NORTHAMPTON, MASS. (*Special*).—The success of the Northampton Players in "Mistress Nell" was so great that by the final performances people were being turned away. Julia Taylor scored strongly in the name part, and the entire support was excellent. Week of Jan. 18 came James Bennie's turn to win equal laurels as Kayton in "The Argyle Case." Among the properties used in this play were the handcuffs used by Detective Burns when he took McNamara to Los Angeles. Mr. Galway Herbert, who has been visiting in Northampton, has taken part in "The Argyle Case" and "Brewster's Millions." He has been a guest at Madame Anna de Naucase's famous inn, Ye Rose Tree, where, as well as at social affairs, his delightful personality and interesting experiences have been greatly enjoyed. "Cabiria" at the Plaza, Jan. 30-31. MARY K. BRAWNER.

CORSE PAYTON COMPANY, SYRACUSE

SYRACUSE, N. Y. (*Special*).—The Corse Payton Stock company, at the Welting, under the management of D. H. Clements, won additional laurels on the opening of their third week of stock productions, Jan. 18, in "The House Next Door." Miss Phyllis Gilmore is the leading lady and Corse Payton the leading man. The balance of the company include Ann Singleton, Bijou Washburn, Bobby Livingston, Joe Creehan, William Blair, Jerome Dit, and Blanche Howe. "The Butterfly on the Wheel," week of Jan. 25. "Paid in Full," Feb. 1. FREDERICK B. NORTON.

COOK PLAYERS, WATERBURY

WATERBURY, CONN. (*Special*).—The Cook Stock Players commenced their season at the Jacques, Jan. 18, under the management of Charles Emerson Cook. They appeared in "The Grain of Dust," Jan. 18-23, to the capacity of the house. "Stop Thief," Jan. 25-30. The company comprises: Albert E. Howson, leading man; Loretta Healy, leading woman; Ernest Elton, Bertram Marburgh, Herbert Delmore, Robert La Londe, Corbett Morris, Arthur E. Hohl, Grace Peters, Ina Goldsmith, Ruth Fanning and Eleanor Russell. Charles D. Pitt is stage director.

HALL PLAYERS CLOSE IN NEWARK, O.

NEWARK, O. (*Special*).—The Hall Players presented "The Princess of Patches" at the Victoria, Jan. 7-9, to fair business. This closes their engagement in this city and they left for Bellaire, O., for an indefinite engagement. All of the larger factories being closed or working half time makes business very poor in this city, and the Victoria is indefinitely shut up.

BESSIE POWLER.

STOCKS IN EL PASO

EL PASO, TEX. (*Special*).—J. D. Glass, with an entirely new stock company, opened the El Paso Theater, Jan. 25. The Lyric Players, management of Burt Gaugnon, at the Crawford, week of Jan. 18, in "His Last Dollar" and "Woman's Way."

SHELTON.

EMPRESS COMPANY, TACOMA

TACOMA, WASH. (*Special*).—The Empress Stock company at the Empress, Jan. 9-16, gave a splendid performance in "Freckles," to crowded houses.

COLE.

"OUR DAILY BREAD"

A. H. Woods has made a contract with Thompson Buchanan for a new play, "Our Daily Bread," to be produced next season.

GEO. M. COHAN'S PLAYS

FOR STOCK

At $150.00 per Week Each

REALIZING THE EXISTING THEATRICAL CONDITIONS

MR. GEO. M. COHAN

In order to allow every Stock Company to make money by playing his successes which have heretofore commanded the "high dollar" in royalties, has authorized his Agents, SANGER & JORDAN, to allow any Company contracting for Production within the next 6 to 8 weeks to select any one or more of the following ten Plays for a flat royalty of $150.00 per week each.

"45 Minutes from Broadway"
"Little Johnny Jones"
"The Yankee Prince"
"The Honeymooners"
"The Talk of New York"
"Fifty Miles from Boston"
"George Washington, Jr."
"The Governor's Son"
"The American Idea"
"The Man Who Owns Broadway"

Special Terms Quoted Upon Application for

"Broadway Jones"
AND
"The Little Millionaire"

APPLY DIRECT TO

SANGER & JORDAN
1432 Broadway, New York City
SOLE AND EXCLUSIVE AGENTS

STENOGRAPHY TYPEWRITING MIMEOGRAPHING
Theatrical Copying a Specialty
J. E. BAGG 1269 B'way (cor. 32d St.), N. Y.

ON WAR PRICES ON STEIN'S MAKE-UP
SOLD EVERYWHERE
PRICE AND QUALITY ALWAYS THE SAME

FOR RENT

HOLLIDAY STREET THEATRE

BALTIMORE

Seating capacity 1600

New seats and refitted in 1914

In centre of city opposite City Hall

Will lease for one, two or three years

Address: **JAMES F. THRIFT**
City Comptroller, Baltimore, Md.

Prof. I. Hubert's
MALVINA CREAM
is a safe aid to a soft, clear, healthy skin. Used as a massage it overcomes dryness and the tendency to wrinkle. Also takes the sting and soreness out of wind, sun and sea burn. Send for testimonials. Use Malvina Lotion and Infantile Soap with Malvina Cream to improve your complexion.
At all druggists, or sent postpaid on receipt of price. Cream 50c, Lotion 50c, Soap 25c.
PROF. I. HUBERT, Toledo, Ohio

USE
KAM-PHO
IT STOPS PAIN
RHEUMATISM, NEURALGIA, LUMBAGO, CHRONIC HEADACHE, WEAK BACK, ECZEMA
CUT THIS OUT And Send It With 10¢ for TRIAL BOTTLE
25¢ For Large Size Bottle. Guaranteed By
193 Market St.
MISSMER MFG. CO. PATERSON, N.J.

CHAS. CHRISDIE
COSTUMER
Highest prices paid for theatrical costumes in quantities or single lots, productions preferred.
294 Bowery, near Houston St.
Phone Spring 5474 Established 1878

PLÜCKER and AHRENS
Original successors to Charles Meyer
THEATRICAL
WIG MAKERS
160 W. 48th St., New York. Phone, 4236 Bryant

MARY ASQUITH
PLAY BROKER
Personal Vehicles for Stars
148 West 45th Street NEW YORK

IDEAS LICKED INTO SHAPE
Send me that idea you can't work out, and I'll shape it up for you reasonably. MSS. sent C.O.D. Inspection permitted before payment. Crittenden Marriott (author "Sally Castleton," "Ward Tousmans"), 1811 94th St., Washington, D. C.

WASHINGTON

Catalogue of Dramas Copyrighted in the U. S. from 1870 to Date Nearly Ready—Week's Bills

WASHINGTON, Feb. 2 (*Special*).—An unusual work—which will be of literary and historic interest, is now well under way by the copyright office of the Library of Congress. This is a list of all dramas copyrighted in the United States from 1870 to the present time. In the editorial comment of the monthly catalogue of United States public documents it is estimated that there are about 53,000 of these plays. Then again, in this work, a note of discouragement is sounded for would-be playwrights, for it is stated that estimates show that less than one in fifty of the dramas copyrighted have been produced upon the stage. This work, when completed, can be had for the asking by writing to the Librarian of Congress, mentioning the Copyright Bureau.

Maude Adams, a stranger for a year, was given a welcome that was quite in the nature of an ovation during her week's engagement at the National, again disclosing the holding of the prim capstone of universal popularity. The star was pre-eminently successful in the extended favor and approval of her audiences in "The Legend of Leonora," "The Lady Shakespeare," and "Quality Street," a repertoire of delightfully interesting J. M. Barrie entertainment. Miss Adams will extend her tour to the Pacific coast in June.

The Klaw and Erlanger big musical presentation of "The Little Cafe," with a company strongly talented of very large proportions, with John E. Young a featured member of the cast, and others of prime favoritism filled the Columbia.

With the engagement of Sam Bernard in his ablest and best praised character of Piggy Hoffenheimer, "The Belle of Bond Street," the present vehicle, is our old friend. "The Girl from Kay's," thoroughly made over and elaborately staged, charming in new clothing, was again warmly welcomed and appreciated during the week's engagement.

Another important dramatic offering to swell the many successful offerings of the new year is seen at the National the current week in the presentation of "The Miracle Man."

At the Belasco during the present week, the Andreas Dippel Opera Comique company in an elaborate production of "The Lilac Domino." A large and distinctly select fashionable audience attended the opening.

Fiske O'Hara, the popular Irish singing comedian, commences a prosperous week at the Columbia in the new romantic comedy, "Jack's Romance."

Of particular interest to Washington theatergoers during the present week is the appearance of Robert Lowe as leading man of the Poli Stock company in the role of Dr. Selig, the central John Mason part in "As a Man Thinks." Mr. Lowe is a Washingtonian who has made marked success upon the stage in many parts and many productions. Violette Kimball scores a distinguished success in the leading feminine role, but who is at present temporarily a member of the Poli Players which are now undergoing another reorganization.

Gus Edwards and his company of girls and boys in his "The Song Revue of 1914," heads the present big bill at Keith's. Mr. Edwards introduces a dual-voiced singer, Sally Seeley, six scenes, twelve events and one hour's fun, with strong other leaders in Catherine Calvert and company in Paul Armstrong's vaudeville drama, "To Save One Girl"; Frank Fogarty, the Dublin Minstrel, Tim McMahon and Edith Chappelle with the playlet, "How Hubby Missed the Train"; the Berrens, musical entertainers, Lew and Mollie Hunting of the Four Huntings, and the Duprees, sensational cyclists.

Irvin Cobb, before an audience that filled the National last Friday afternoon, scored a pronounced success in an illustrated talk dealing with his experiences in the European war zone. S. Goodfriend is manager of Irvin Cobb's lecture tour for Selwyn and Company and scores a hit as descriptive lecturer of the pictures presented.

JOHN T. WARDE.

PHILADELPHIA

"Billy" Sunday Hits Playhouse Business Hard, Despite Big Attractions

PHILADELPHIA, Feb. 1 (*Special*).—"Billy" Sunday, the evangelist, being in town has unquestionably hurt the theaters. When night after night he can attract 20,000 people to the Tabernacle, and in the afternoons 15,000 daily, it does not leave such a large number of folks left for the playhouses. It is unfortunate at this time that the theaters have Sunday to compete against, especially with such good attractions in town, for there is not the slightest doubt if the Philadelphians do not support the high-class plays the managers will present attractions of an inferior nature.

"Grumpy," one of the strongest plays here this season, an attraction that has been talked of for months and starring the great English actor Cyril Maude, is only here for two weeks at the Lyric and while business has been fair for such a strong attraction booked for a limited engagement, there should have been a sell-out nightly.

Then at the Broad this and last week Leo Ditrichstein has been playing in "The Phantom Rival," a very powerful play, and the supporting company has been unusually strong. Miss Laura Hope Crews making the hit of her life. But fifteen rows downstairs and a smaller house upstairs, even when Saturday night is a sell-out, cannot be termed an exceptionally profitable engagement.

Lew Fields, at the Garrick in "The High Cost of Loving," and "The Girl from Utah" at the Forrest, are the musical comedies still in town, and in spite of their musical numbers being popular here, weeks, nay, months, before the shows arrived has not detracted from their uniformly good houses.

Taylor Holmes certainly has struck a good rough-housey comedy in "The Third Party," now at the Adelphi, and his success is growing more marked nightly.

All of the local vaudeville managers have "suggested" to their talent the wisdom of refraining from making "cracks" during their acts at "Billy" Sunday, and as a result this fertile field for witticisms is untouched and the stock stories repurnished for renewed use. Keith's had its usual strong bill last week, headed by Henrietta Crosman, and also featuring La Milo, Marshall Montgomery, Moran and Wiser, and John R. Gorman and company.

The tide has turned at Philadelphia's Little Theater, and now Mrs. Beulah Jay, its promoter, is seriously contemplating the production of eight plays in rapid succession. These plays, all of them new to America, at least, will be produced about a fortnight apart. One week in advance of each premiere Alfred H. Brown, head of the Brooklyn Technical Institute, will deliver at the Little Theater a lecture, intended to explain its purposes.

Some of the "movie" managers had an eventful time of it this week, when orders were issued from City Hall to close all motion picture houses who had not paid their 1913 license fee. Judging from the business the majority are doing there should be no trouble in this respect, but, sad to relate, close to fifty were closed temporarily.

J. SOLIS-COHEN, Jr.

COLEMAN—VARDEN

Miss Evelyn Varden, now playing Ethel Chichester in the Southern company of "Peg o' My Heart," was married Nov. 14 last in Atlanta, Ga., to Mr. Charles Coleman, now playing Dr. Waddles with the Famous Players' production of "When We Were Twenty-one," and late of "Peg o' My Heart."

Eugene M. Desmond
Stock Juvenile
Solicits Offers *Home Address, Bath, Maine*

NEW YORK THEATERS

B. F. KEITH'S **PALACE** Broadway & 47th St. Evgs. 25c, 50c, 75c, $1.00, $1.50 Daily Mats. 25c, 50c, 75c Sunday Concerts 2.15 & 8.15

Nazimova

Fannie Brice — Neptune's Garden
Comfort & King — Billy McDermott
Van & Schenck — Cole & Denahy
Moran & Weiser

Caroline White

B. F. KEITH'S **COLONIAL** B'way & 62nd St. Matinee daily. Sunday Concerts 2.15 & 8.15

Arthur Prince

Rose Coghlan & Co., Clara Morton
Nella Webb — Mr. & Mrs. Hodgkins
"Those 4 Boys" — "Aurora of Light"
John & Winnie Hennings
Mario & Duffy — and Others

WANTS

A BOY of 21 wants small part on stage; inexperienced, willing to take anything to go anywhere; not afraid of work. Answer to J. L., 871 Park Avenue, New York.

ACTRESSES visiting San Francisco, California, and wishing medical massage, please Franklin 6062. Highest references given.

I WILL PAY handsomely for a satisfactory new play. Will examine plays from any playwright—beginner or professional. Address Howard T. Dimick, Cotton, Shreveport, La.

SAVE Money. Radium Glove Cleaner Removes Spots and Stains. Makes old gloves new. Send twenty-five cents, stamps or large tube. Suite 207, 1431 Broadway, New York.

PARTNER for Vaudeville Producing (with some capital) wanted immediately by Author and Producer of high class acts. Booking advantage. Address "Exceptional," care DRAMATIC MIRROR.

SKETCHES, playlets and monologues written; satisfaction and exclusive rights guaranteed. Moderate terms. A. E. Whitman, vaudeville author, Whitman, Mass.

THE INFLUENCE OF THE DRAMA, by Granville P. Sturgis. Interesting reading for amateur actor or playwright. Invaluable appendix of plays presented in New York for ten years. Stock managers and dramatic critics use for handy reference. Price $1.10. Shakespeare Press, 114-116 East Twenty-eighth St.

WANTED—Agent to place me in Vaudeville or Stock. Liberal Commissions. References and experience. Address "Peyton," care of THE NEW YORK DRAMATIC MIRROR.

WANTED — By lady, original humorous monologues and short stories. Address B. C. D., care MIRROR.

WANTED—Talent—Incapable of performing miracles, I have no time to waste on imaginary talents. If you have talent, and wish to exploit it in a specially written sketch or play, with consideration directing and intelligent advertising, and are prepared to venture at least some money, however little, I'll interview you. Now directing one internationally known personage and two promising youngsters, one of whom will reach Broadway this Spring. Have time only for talent. If sure of talent and without money, write. Lacking talent, however great your capital, spare my time. State what you can do, have done, want to do, full particulars, pictures, first letter. "Author-Director," care MIRROR.

WANTED—For exceptional part, an exceptional woman to play vaudeville until Fall, when playlet will be expanded into full production. Must make up attractive ingenue, wear riding habit well, have refined, well modulated voice to play repressed emotional lead. Picture experience desirable to pantomime emotions directly opposed to lines. Plain enough? Unless you fit, save your time and mine. Pictures. Full details, first communication. "Opportunity," care MIRROR.

NEW YORK THEATERS

HIPPODROME
6th Avenue, 43d and 44th Streets.
Daily Matinee at 2, 25c. to $1.00
Evenings at 8, 25c. to $1.50
Mammoth Winter Circus Supreme

PLAYHOUSE 48th St., East of B'way. Phone, 2626 Bryant.
Evenings, 8:15. Mats. Wed. and Sat., 2:15.
Biggest Success in New York
SINNERS
By OWEN DAVIS

William A. Brady's **48th Street Theatre** 48th, East of Broadway. Phone 778 Bryant.
Evenings at 8:15; Mats. Thurs. and Sat., 2:15.
The Law of The Land
By GEORGE BROADHURST
With JULIA DEAN

WINTER GARDEN B'way & 50th St. Phone 9460 Col.
Evgs. at 8; Mats., Tues., Thurs. and Sat., 2.
LAST TWO WEEKS
DANCING AROUND
with AL JOLSON

Winthrop Ames' **LITTLE THEATRE**, 44th Street, West of Broadway. Tel., 6100 Bryant. Evenings, $1.65
Matinees Wednesday and Saturday, 2:30
A Pair of Silk Stockings
CYRIL HARCOURT'S COMEDY.
All seats at all performances, $1.65.

SHUBERT THEATRE, 44th, W. of B'way. Phone 6420 Bryant. Even. 8:15.
Matinees, Wednesday and Saturday, 2:15.
All Star Company Direct from the Gaiety Theatre, London. *America Here to Stay.*
TO-NIGHT'S THE NIGHT
40—Genuine London Gaiety Girls—40

39th St. THEATRE, nr. B'way. Phone 413 Bryant
Evs., 8:30. Mats. Wed. & Sat., 2:30
MARIE DRESSLER
In the Latest Laugh Vehicle of Her Career
"A MIX-UP"

CASINO B'way & 39th St. Phone 3846 Greeley.
Evs. 8:20. Mats. Wed. & Sat., 2:20
EXPERIENCE
The Most Wonderful Play in New York

BOOTH THEATRE, 45th St., W. of B'way. Phone, 6100 Bryant. Evgs., 8:30.
Matinees Wednesday and Saturday, 2:30
Winthrop Ames' American Prize Play
CHILDREN of EARTH
By ALICE BROWN

LYRIC 42d W. of B'way. Phone Bryant 5216. Evgs. 8:15 Mats. Wed. and Sat. 2:15.
JOE WEBER'S
Musical Comedy Production
THE ONLY GIRL

44TH ST. THEATRE, West of B'way. Phone, 7329 Bryant.
Evenings, 8:20. Matinees, Wed. and Sat., 2:20
FOR FOUR WEEKS
ROBERT B. **MANTELL**
IN REPERTOIRE

MEYER'S MAKE-UP GUARANTEED BEST MADE

CHICAGO

Mirror's Annual Makes a Hit—Bills for Future Dates—Old Favorites Remain

CHICAGO, Feb. 2 (Special).—THE MIRROR'S Annual (Jan. 27) had a big sale in theatrical circles in this city. The Frohman and Erlanger combination of the outlook for business in 1915 from THE MIRROR'S very full and exhaustive forecast furnished by its correspondents in the theatrical centers of the country, also "Lola" Williams A. Brady, who had promised to come for Chicago next Autumn, remarked that he will bring the play here in March if he can make satisfactory arrangements. It will probably be at the Illinois.

Thanks to Joseph Brooks, we are to have "The Adventures of Lady Ursula," a four-act comedy by Anthony Hope, March 1, and Miss Phyllis Neilson-Terry will be seen in the production. The play is a costume hand-me-down of the eighteenth century. It was first presented in London in 1890 with Evelyn Millard in the title-role. It was produced here shortly afterward at the old Lyceum Theater with E. A. Sothern and Virginia Harned in the leading parts. The play ran over a year in London and was equally successful in this country.

"The Bubble," heretofore noticed in THE MIRROR, is running along or, to be precise, is bubbling along at the American Music Hall. It's the sort of creation which makes one think: "I don't know." Louis Mann can make it come out of anybody can.

"Bart" is filling the Illinois. Everybody in the east has read a good word from the critics. Mrs. Pat Campbell remains at the Blackstone in "Pygmalion." The Drama League honored the star last week by appearing in full force. Horace T. Bridges, of London, made a speech which ought to make Bernard Shaw his friend forever.

"The New Henrietta" holds on at the Cort. "On Trial" fills the Grand. "Potash and Perlmutter" in its twenty-fourth week at the Olympic. "The Dummy" starts in on its fifth week at Powers'. "Our Children" is spent for a run at the Princess until Spring. "The Passing Show of 1914" is in its fourth week at the Garrick.

Some futures are: "Diplomacy" at the Blackstone, Feb. 8; Julian Eltinge in "The Crinoline Girl" at the Olympic, Feb. 14.

Herman Devries presented his pupils in two acts from Mozart's "Don Giovanni" and the first act from Delibes's "Lakme" at the Fine Arts, Feb. 1. Mrs. Thomas J. Brindleville arranged and the proceeds were given to the United Charities.

At the Fine Arts, Feb. 10, a stock company in a new treatment of "Alice in Wonderland," put into a play by Alice Gerstenberg of this city. The company includes Mary Servant, Geoffrey Stein, Vivian Tobin and Donald Gallagher.

A special performance of Lessing's "Minna von Barnhelm" was given at the Garrick today (Feb. 2) by the German Press Club of this city for the benefit of the German-Austrian-Hungarian Red Cross Fund. Konrad Bolton, of the Milwaukee German Theater, and Anna Dunn, of St. Louis, assumed the leading roles.

De Wolf Hopper, who has been at the Auditorium for a few weeks, realizes that he has reached the Equestrian idea of "time to take in sail," but, bless you, he doesn't think of it as Emerson did. Of course not, for obvious reasons. In a retrospective view the other night, after a Gilbert-Sullivan opera, Hopper said, "I am getting to the age when I want to indulge myself. With all the alimony I have to pay I would rather make a thousand dollars a week less in Gilbert and Sullivan than a thousand more in vaudeville."

BEVERLY BAYNE.

BALTIMORE

Business at High-Water Mark—New Garden, Vaudeville Open—Cyril Maude Booked

BALTIMORE, Feb. 2 (Special).—Striking illustrations of what good acting can accomplish for a play when that play happens to be anything but brilliant was never more forcibly proven than in the case of "Jerry." Phillip Burke and her company including Alice John, Helen Johnson, Shelley Hull, Warren Lorton, by their altogether admirable playing managed to make this piece one of the most enjoyable exhibits of the Winter. Business was very good, fashionable Baltimore filling the Academy to pay homage to the dainty star. At Ford's we again saw the value of well nigh flawless acting by a cast which could not have been improved upon in "The Miracle Man." This play really furnished one of the most enjoyable evenings spent in any playhouse this season. The much discussed fourth act which aroused such controversy when the play was first revealed in New York has been eliminated, and a good portion of the third act has been re-written. Henry E. Dixey, who headed Keith's bill last week proved conclusively that he can still cause mirth. His act was the most versatile seen at Keith's for many a season. Helen Ore, a sister of May, showed us most emphatically that she was not absent when ability and talent to do clever things in a different way were passed around. She scored one of the biggest successes of the local vaudeville season. The bills at the Maryland of late have not been up to the standard.

Extraordinary interest was centered about the production of "The Road to Happiness" by Lawrence Whitman, in which William Hodge appeared at Ford's on Monday night before one of the largest and most fashionable audiences which have filled that playhouse this season, the occasion being the annual theater party of the Alumnæ of St. Timothy's School at Catonsville. Mr. Hodge received an ovation from the audience, as it was his first appearance here in five years. The surprising thing about this play is the fact that it has never had a New York hearing, but with two runs in Chicago and Boston to its credit it is doubtful if anything in Baltimore's power could be invented to improve upon the [illegible] which it received in those cities. "The Story of the Rosary" went [illegible].

Baltimore is especially partial to all musical comedies in spite of the [illegible] of the Academy where Rose Bernard in "The Belle of Bond Street" and his company, which includes Mollie King, Florence Nemetti, Lillian Hall, Sammy Lee and Peter Horton, are appearing to capacity. Cyril Chadwick are appearing to capacity. Cyril Chadwick are appearing in "The Marriage Settlement." Maria Tempest in "The Marriage of Kitty" and "Mary Goes First," week Feb. 8. "The Old Homestead" after years of service in the first-class houses makes its first appearance in the week at the Colonial. A good time among the passing [illegible] March 1 next. Tonie F. Dunn, the popular manager of the Academy, will celebrate the thirty-fifth birthday and the twenty-fifth anniversary of his career as manager. Plans are now on foot in Baltimore to arrange a monster testimonial concert to be tendered Mr. Dunn by his hosts of friends, when they will endeavor to forcibly the great esteem in which he is held.

The second concert of the Philharmonic Orchestra will be given at the Lyric, Feb. 4. Features will be the presentation of the new Fourth Symphony by Dvorak. Ossip Gabrilowitsch will be the soloist.

The New Garden Theater and Roof Garden, which has been building since early Fall, threw open its doors to the public for the first time Saturday evening, Jan. 31. It is located on Lexington Street, between Paca Avenue and Liberty Street, in the heart of the amusement district. It is to be opened to a better class of vaudeville. Evelyn Thaw and Jack Clifford are heading the bill for this week at the Maryland.

The Messrs. Ford announce the first local engagement of Cyril Maude in "Grumpy," week Feb. 15. Baltimoreans are fortunate in having an opportunity to see this distinguished actor, as especially in one of this character. Annette Kellermann in "The Model Maid," by Victor Herbert, follows "Grumpy."

The San Carlo Grand Opera company will then succeed in a week of repertoire, following Mario Tempest. Irvin Cobb, in his war lecture, drew an immense audience to the Lyric, Jan. 27.

I. H. KEMP.

BOSTON

"What's Going On" the Cort's New Play—The Hub's Favorite Shakespearean Play

BOSTON, Feb. 2 (Special).—Changes last evening gave the first nighters an opportunity to see a serious play, "The Hawk," with William Faversham, at the Majestic; a light musical offering, "Jerry," with Billie Burke, at the Colonial, and a amateur piece, "What's Going On?" at the Cort, which has been closed for a week during the final rehearsals. It is not often that a Monday brings three plays of such distinctly different types. For the new piece at the Cort, William H. Gilmore wrote the book, Milton Oversmith the lyrics, while William Loraine and Jean Schwartz furnished the music. In the cast [illegible] Thomas furnished the music. In the cast are Frances Cameron, Dorothy Webb, Walter Lawrence, Amy Atwell and Rena Wilson.

Last week's business was so good at the Boston Opera House that the management decided to postpone "The Merchant of Venice" and hang on with "Julius Cæsar" for another week. It was understood that the policy of the house was to be "one play, and week." Whether this will be changed according to the popularity of the plays given. As "The Merry Widow" has proved the most popular of the Shakespearean dramas so far acted, many Boston theatergoers hope that the management will repeat it for a week, when it would be sure to attract large audiences, as its fame has gone abroad.

Marie Tempest and her fine company brought all of Boston's best to the Majestic, where the English player remained for a fortnight with Henry Arthur Jones's comedy of "Mary Goes First" proved one of the most enjoyable plays seen here in years.

The first performance of the ballet of "Sylvia" at the Opera House this afternoon drew a distinctive audience. It was for the benefit of the war sufferers and the Massachusetts Woman's Suffrage cause, and some of Boston's best known amateurs took part.

The French Players at the Tremont Theater selected their repertory with due regard to the numerous young people who are studying French in our public and private schools. As a result, "Le Voyage de M. Perrichon," a comedy that has always been a favorite here, will be given once more at a special matinée on Friday.

This week is the last of Tyrolini and Clifton Crawford in "The Cabaret Girl" at the Shubert, and of "Seven Keys to Baldpate" at the Tremont. Hazel Dawn and "The Pink Lady" leave the Colonial on Saturday night, so that next Monday will bring more interesting plays. The managers are working out a policy of shorter runs that is likely to prove advantageous both to them and their patrons.

"The Common Clay," the Harvard prize play at the Castle Square, is still attracting playgoers and will continue to do so for many weeks to come. Already some 60,000 people have seen Mr. Crain's lucky selection for the prize. The stock company at the Castle Square has never done better work. Mary Young gives a remarkable impersonation of an erring girl at bay and Mr. Craig as the lawyer shows what a talented actor can make of a character when he has had an opportunity to round out the part. Just now the audiences contain many visitors from other cities, for the fame of the prize play has spread through the land.

Frank Craven and his funny farce of "Too Many Cooks" are doing well at the Plymouth. The Plymouth has had a successful season. The attractions coming are such as will appeal to Bostonians.

At the Toy Theater next week the Modern Drama Players will give definite expression to their development in the art of the theater which they describe as "The New Stagecraft." The animating spirit of this is a determination to establish pictorial beauty and the artistic use of design, color and light in the theater. One of the most notable plays that has been acted at the Moscow Art Theater is "The Bear," by the Russian playwright Tchechof, and this will be given a prominent place on the programme. Another play will be "Wapenkhof," by W. Preston Gibson, and most important of all, "Chitra," by the Hindoo poet, Tagore. These will be staged by R. Idas Payne, formerly of Miss Horniman's Theater in Manchester, and the special settings and costumes will be from designs by Livingston Platt. In "Chitra," Miss Limerick will play the principal part. The performances will be preceded by a short talk by Vida Sutton in explanation of their staging and she also expects to give on the particular message these plays bring to the American public.

J. D. CLAPP.

SCENERY
DROP CURTAINS
LEE LASH STUDIOS
308 to 316 East 48th Street
BROADWAY OFFICES
Longacre Building

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings at 8:15. Matinées Wed. and Sat. at 2:15.
Charles Frohman ..... Manager
CHARLES FROHMAN presents
Ethel Barrymore
In a new play in three acts
THE SHADOW
By Doris Nivendorf and Michael Morton

Knickerbocker Broadway and Seventh Street. Evenings, 8:15.
Matinees, Wednesday and Saturday, 2:15.
DANIEL V. ARTHUR Presents
MARIE CAHILL RICHARD CARLE
In the New Musical Comedy
"90 in the Shade"

LYCEUM 45th Street, near Broadway. Evenings, 8:15. Matinees Wednesday & Saturday 2:15.
Charles Frohman, Klaw & Erlanger present
ELSIE FERGUSON
In a play in four acts,
"OUTCAST"
By HUBERT HENRY DAVIES.

LIBERTY Theatre, W. 42d St. Broadway. Evenings at 8:15. Matinées Wednesday and Saturday at 2:15.
Charles Frohman presents
OTIS SKINNER
In the New 4-Act Play,
THE SILENT VOICE
By John Ernest Goodman.
Based on the story by Gouverneur Morris.

New Amsterdam W. 42d Street. Evenings, 8:15. Mats. Wed. & Sat., 2:15.
KLAW & ERLANGER..... Managers
Charles Dillingham presents a syncopated musical show
WATCH YOUR STEP
Music and lyrics by Irving Berlin
Book by Harry B. Smith
With MR. & MRS. VERNON CASTLE, FRANK TINNEY, ELIZABETH MURRAY, BRUCE & KING and OTHERS

GAIETY Broadway and 46th St. Evenings at 8:15. Matinées Wednesday and Saturday, 2:15.
KLAW & ERLANGER..... Managers
RUTH CHATTERTON
In
DADDY LONG-LEGS
A new comedy by Jean Webster.
Henry Miller, Manager.

BELASCO Theatre, W. 44th St., Broadway. Evenings at 8:15. Matinées Thursday and Saturday 2:15.
DAVID BELASCO presents
Frances Starr
IN
MARIE ODILE
By Edward Knoblauch.

SAN FRANCISCO AT THE PLAYS

SAN FRANCISCO, Jan. 25 (Special).—This is the last week of Henry Miller at the Columbia. His engagement was so successful that the two weeks at first intended was extended to four. Rose Stahl will shortly be with us in "A Perfect Lady." The Bevani Opera company is now in its fourth week at the Alcazar.

The Cort has "To-day" for its final week. "Peg o' My Heart" opened Jan. 30 with Peggy O'Neil in the leading role. The Gaiety has the film, "Tillie's Punctured Romance," Next week Al. Jennings, the former bandit, will appear and lecture in connection with the film version of his life story, "Beating It Back."

The Orpheum has a big bill week ending Jan. 30. The Empress has Willie Ritchie and his sister in "From Ball Room to Gymnasium." They box and dance.

A. Burt Wesner, for many years the favorite character actor of the Alcazar Stock company, has a sketch at Pantages called "Father's Way." This is his debut on the vaudeville stage.

A. T. BARNEY.

NEW YORK THEATERS

CANDLER Theatre, West 42d St. Near 7th Ave. Evs. 8:15. Mats. Wed. & Sat. 2:15.
New York's Newest Playhouse
COHAN & HARRIS PRESENT
(by arrangement with Arthur Hopkins)
A new play by a new young American author
ON TRIAL
BY S. L. ROSENSTEIN
Biggest Hit in 25 Years

COHAN'S Broadway and 42d St. Evs. 8:15. Mats. Wed. & Sat. 2:15.
COHAN and HARRIS present
"IT PAYS TO ADVERTISE"
A farcical fact by Roi Cooper Megrue and Walter Hackett.

COHAN & HARRIS Broadway and 49th St. Evenings 8:15. Matinées Wednesday and Saturday 2:15.
ASTOR
"HELLO, BROADWAY"
With New York's Favorite Comedians,
GEO. M. COHAN
WM. COLLIER
All Star Cast and 100 other Americans.

ELTINGE W. 42d St. Broadway. Evenings at 8:15. Matinées Wednesday and Saturday at 2:15.
A. H. Woods presents an American play in 3 acts.
THE SONG OF SONGS
By Edward Sheldon. Based on the novel by Hermann Sudermann. With an all star cast, including
JOHN MASON, THOS. A. WISE
DOROTHY DONNELLY, GALVIN THOMAS, IRENE PENWICK, CYRIL KEIGHTLEY, Others

REPUBLIC West 42d Street. Evenings 8:15. Matinées Wednesday and Saturday, 2:15.
A. H. WOODS presents a four act drama
"KICK IN"
with
JOHN BARRYMORE, JANE GREY, JOSEPHINE VICTOR and others

CORT Thea., 48th St. West of Broadway. Evenings at 8:15. Mats. Wednesday and Saturday, 2:15.
SELWYN & CO. present
UNDER COVER
A melodrama of love, mystery and thrills.
By Roi Cooper Megrue

HUDSON 44th St., West of Broadway. Evenings 8:15. Mats. Wed. and Sat., 2:15.
SELWYN & CO. present
The Show Shop
By James Forbes, author of "The Chorus Lady."
With
Douglas Fairbanks
And an All American Cast.

HARRIS Theatre, W. 42d St., Broadway. Evenings at 8:15. Matinées Wednesday and Saturday, 2:15.
SELWYN & CO. present
Margaret Illington
In
The Lie
By HENRY ARTHUR JONES

TWENTY-FIVE PEOPLE IN THE HOUSE

LAKELAND, Fla. (Special).—Twenty-five people constituted the audience in the Lyceum Theater when "Bought and Paid For" was played Jan. 23. The New Star, with an attractive bill, played to capacity.

S. S. SLOAN.

ALBOLENE

The Make-up Vanisher

Put up in 1 and 2 oz. collapsible tubes to fit the make-up box. Also in ½ and 1-lb. screw cap cans by first class druggists and dealers in make-up.

Sample Free on Request

[illegible] & Johnson, 91 Fulton Street, New York

Van Horn & Son

Phila., Penna. Established 1852

Theatrical Costumes

Stock Companies and Productions Our Specialty

MILLER

COSTUMIER

236 So. 11th St

Philadelphia, Pa.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.

15 Cents per agate line, single insertion. $1.75 per line, 13 times. $3.00 a line, 26 times. $5.00 a line, 52 times. 14 lines to one inch. Single columns. No double column space.

SCENERY

THE NEW YORK STUDIOS
"Scenery of Distinction"
FOR THEATRES AND HALLS.
We refer you to the Manager of any High Class Vaudeville Theater.
STUDIOS.
Offices, Times Building.
42d St. and Broadway.
New York, N. Y.

M. ARMBRUSTER & SONS,
Albert H. Armbruster, Emil G. Armbruster.
Scenic Artists.
Studio 240-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO., Great Scenic Painting Studios, Main Offices, 417-419 So. Clinton Street, Chicago, Ill. Good, first-class scenery at reasonable prices. Our references thousands of Theaters and Halls in the United States using our scenery.

HOWARD TUTTLE, Scenic Artist, Contractor for all Stage Supplies, Asbestos Curtains, etc.
1300 Centre St., Milwaukee, Wis.

COSTUMES, WIGS, ETC.

WIGS—Uncle Tom, 75c.; Tenor, $1.00; Crepe, $1.50; Negro, 50c.; Ballerina, $2.00, $5.00, $7.00; Character and Open, $2.50; Gents' Dress, $3.50, $5.75; Ladies' Dress, $4.00; Old Maid, $4.00. Ewing Supply House, Decatur, Ill.

COSTUMES AND WIGS—For Amateurs and Professionals, minstrels, etc., for rental and sale; send 6c. for beautiful 80-page catalogue, 1100 illustrations. Chicago Costume Works, 143 No. Dearborn St., Chgo. Cent. 6292.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEDLE STUDIOS, 238 West 29th Street, New York. Theatrical properties and Stage Accessories. Telephone, 760 Chelsea.

CINCINNATI

CINCINNATI (*Special*).—To the biggest house of the season, with every seat occupied from box to last row of the gallery, and at prices above the average for the season, "The Follies of 1914" opened a week's engagement at the Grand Sunday night, Jan. 24, and crowded houses were the rule for the rest of the week, all of which proves that the public will pay to see something that they think is worth paying for, all reports of press agents and opinions as to artistic dramatic standards to the contrary notwithstanding. This production proved the equal, at least, of all previous Follies productions, and brought forth an excellent company and chorus. Lew Hearn, Vera Michelena, Lenine Meyers, Ed Wynne, Arthur Deagon, Anna Pennington, Stella Chatelaine, Herbert Clifton, Walter Percival, Johnny Dove, J. Bernard Dyllyn, Gladys Feldman, May Carman and the inimitable Bert Williams were the prominent members of the cast. "Potash and Perlmutter" followed week of Jan. 31.

"The Story of the Rosary," at $1.50 limit, with matinees at $1, opened at the Lyric week Jan. 24, and played a profitable engagement in spite of the big attraction across the street, which in fact helped matters, as the Lyric got a great deal of the overflow from the houses at the Grand. "The Story of the Rosary" was presented by a cast adequate in every respect. McIntyre and Heath in "The Ham Tree" week Jan. 31.

"The Trail of the Lonesome Pine," featuring Isabelle Lowe, played a good week at the Walnut, opening Jan. 24. "Rebecca of Sunnybrook Farm" followed.

Kitty Gordon, supported by Harrison Hunter and company, was the headliner for the week at Keith's, and drew big houses. However, Keith's here has a rather steady following. Bixley and Fink, Willie Weston, Little Nan, McDevitt, Kelly and Lucy, Tex McLeod, Hope Vernon and Woodman and Livingston were the other numbers on the bill.

Ray Snow proved the big hit at the Empress for the week, although a musical act, "Honey Girls," was the featured number. Mr. Snow's monologue was of a very high-class order. The Empress is drawing good houses at only the matinees, at ten cents, the night houses being very small.

The German Theater Stock gave a remarkable performance of Sudermann's "Der Gute Ruf" ("The Good Reputation") at Emery Auditorium Jan. 24. Miss Amanda Blum, formerly leading woman of the company, was the guest player for the occasion. Business for these performances is picking up encouragingly.

"The American Beauties" were seen at the Olympic week Jan. 24, and "The High Rollers" at the Standard, followed by "Broadway Girls." Burlesque business continues good.

Of days during the engagement of "The Follies," getting together material for his next production for this organization.

Lady Gregory delivered an address on the Irish drama before the Drama League here Jan. 26, and M. Brieux lectured before the Francais Alliance on Jan. 27. These notable visitors were recipients of much professional and social attention.

Managers of theaters in Cincinnati are asked to aid in a movement to do away with billboard advertising and use the newspapers exclusively. The plan is to make the movement national.

JOHN REDHEAD FROOME JR.

LOEW TO BUILD IN SPOKANE

SPOKANE (*Special*).—Assurance of better business conditions all over the country and especially in the West, the announcement that his company plans a large theater for Spokane within a year and a denial that Loew vaudeville attractions will be withdrawn from the West, were results of Marcus Loew's visit to Spokane this week. Mr. Loew took over the Spokane house last August. He is making his first tour of the circuit. "There is no truth to the rumor that we are about to drop the Loew Circuit in the West," he said. "It is the intention of my company to build a theater in Spokane capable of profitably accommodating our largest shows. We require a seating capacity of 2,500. Many of our big productions would be handled at a loss in Spokane now," he continued. "That is no fault of Spokane, but is due to the smallness of our quarters. But we want to give Spokane everything that is on the road and will bill many excellent attractions this way, even if it does mean present loss. Just as soon as things have settled down a bit we expect to build here—oh, no, we will not wait two or three years—we will build next Summer, according to our plans."

W. S. MCCREA.

CHARACTERS EXCHANGE PARTS

FLORENCE, S. C. (*Special*).—Selwyn and Co. Jan. 7 presented "Within the Law" at O'Dowd's, with Clara Joel as Mary Turner. The manager, who is Miss Joel's husband, had several of the minor characters exchange parts in an effort to make a stronger company and to make the parts fit the actor; this was the first performance for them in their new lines.

O'Dowd's Theater has just put in a splendid electric playing piano with a full orchestral attachment, and Mr. O'Dowd thinks it is drawing patrons. "The picture "Zudora" has just started. "Trey o' Hearts" is almost through with and the last picture of "The Million Dollar Mystery" is yet to be shown.

Follin Brothers' theater, known as "The Imp," was closed one day on account of the death of Mr. Follin, one of the owners.

MISS BEATRICE DE JONGH.

UNIVERSITY STUDENTS AS PLAYERS

MADISON, WIS. (*Special*). — The Associated University Players, the organization of which was mentioned in THE MIRROR'S Chicago letter Jan. 13, gave Clyde Fitch's "The Girl with Green Eyes," at the Fuller Theater, Jan. 15. It was presented jointly by the Red Domino and Edwin Booth societies; the leading parts were taken by Miss Bessie Rood and Herbert P. Antes. The Players were coached by Professor T. H. Dickinson. The organization is composed of Northwestern students. It will soon begin the publication of a magazine devoted to dramatics among University students, and to exchange plays among the members.

VINITA, OKLA., GIRL IN VINITA

VINITA, OKLA. (*Special*).—Miss Evelyn Hall, who played in "Peg O' My Heart" in Vinita, Okla., Jan. 19, is a Vinita girl, going to school in Vinita and receiving a greater part of her education in the public schools of this city. A number of her former school mates were present when she appeared on the stage, and everyone was well pleased with the way she carried out her part. The house was packed and S. R. O. room was sold.

H. R. WARNER.

FOUNDED IN 1884

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:

FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW
AUGUSTUS THOMAS BENJAMIN F. ROEDER

A Practical Training School for the Stage

Connected with Mr. Charles Frohman's Empire Theatre and Companies

The Mid-Winter term of the Junior Class will open January 18

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

ALVIENE SCHOOLS of DRAMATIC ARTS

and Allied Schools of Acting

DRAMA AND ORATORY | OPERA AND SINGING | STAGE-DANCING

ALVIENE PLAYHOUSE Exclusively for STUDENTS STOCK CO., and their Public Performances Assuring New York Appearances.

Claude M. Alviene, Principal, and a large Faculty. Write for information (mention study desired) and illustrated catalogue, "How Celebrated Actors and Actresses (late graduates) Succeeded." Agents and Managers supplied. 20th year.

Address as above to
SECRETARY, 225 WEST 57th ST. AT BROADWAY, N. Y. PHONE, COLUMBUS 6753.

THE NATIONAL CONSERVATORY

OF

DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND
UNDER THE DIRECTION OF **F. F. MACKAY**

Special Attention given to Course for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects. OFFICE HOURS, FROM 9 A. M. TO 5 P. M.

Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE TO-DAY FOR **THE ART OF ACTING** BY F. F. MACKAY

"'Tis full of solid wisdom for the student of our Art."—Edwin Booth. Price, $5.

ALDEN SCHOOL of ACTING

Announces

Pupils may enter any time

Write for Full Particulars

Address: Secretary, 302 Kimball Hall, Chicago

WINTER TERM Classes Now Rehearsing

JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY (*Special*).—"So Much for So Much" was a big card at the Majestic Jan. 25-30, to very good business. Marjorie Ramsean and Willard Mack divided the honors. "The Blindness of Virtue" Feb. 1-6.

The Orpheum reopened Jan. 25 with the Orpheum Stock company in "A Woman's Way" to very good patronage. The play was capitally presented, well acted and the new company made a hit. Herbert Heyes is the leading man, Mildred Von Hollen the leading lady, assisted by Josephine Morse, Allen K. Rose, William Lyons, Marguerite Starr, Leo M. Kantor, Lydia Willmore, Kathleen Comegys, Avon Breyer, Lou Catron, Leo Linhard, W. Francis Clark, and Albert King. A female orchestra is one of the features. "The Escape" Feb. 1-6.

"Ships That Pass in the Night" was a very clever playlet at Keith's Jan. 25-27, where business was capacity. Others were Ruby Helen, a juvenile prima donna; Healey, Stan and Wren, comedy; Madison and James, song and dance; Paul La Croix and company, jugglers; Blanche Paquette and a soubrette of girls, musical comedy, Richard Bennett and company, Lady Betty, of Monkeyland, Murphy and Lachmar Jan. 28-30.

"Follies of Pleasure" drew large business to the Academy of Music Jan. 25-30, putting up a good bill. "French Models" Feb. 1-6.

"The Million Dollar Dolls" were at the Empire Theater Jan. 25-30 to very large patronage, with a clever programme. "The Social Maids" Feb. 1-6.

An attractive bill was given at the Hudson, Union Hill, Jan. 25-30, to excellent business. Claire Rochester, double voiced singer, is a novelty. Others appearing were Bert Fitzgibbons, a nut comedian; Julia Nash and company in a sketch; "The Girl in the Moon," a spectacular singing act; Paul Gordon, wire walker; Isabelle Fletcher and company, sketch; Lady Alice's cats, rats and dogs; Hammill and Abbate, singer and violinist; Joe Cook, and the Tom Alex company.

"The Ten Dark Knights" were a drawing card at the Bayonne Opera House Jan. 25-27, assisted by Fred James, a good comedian; the Westman Family, Brownson, Ryan and Gillette and the Murray Sisters. To come Jan. 28-30: Whipple, Houston and company, Staine's Comedy Circus, the Lamphies, Bernard and Scarth and Barrington.

This city came very near seeing Alla Nazimova at Keith's Theater. She was willing to appear twice a day, but Manager Garza insisted on three and the lady declined.

WALTER O. SMITH.

"Robin Hood," Jan. 20, at the Claremont, N. H., Opera House, best thing of the season there.

E. M. H.

Mme. MENZELI

Former Premiere Danseuse and Maitresse de Ballet of Grand Opera.

EUROPEAN BALLET SCHOOL

All styles, including artistic modern Establishes Dancing. Instructor of world famous Artists. Ballet Class every morning. *Send for Booklet.*

'Phone Stuy. 3334 Studio 22 East 18th St., N. Y.

Mr. Parson Price VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Leona Watson and Edith Yeager. *Send for Circular.*

3 West 29th Street, New York

ACTORS' ORDER OF FRIENDSHIP

The New York and Philadelphia lodges of the Actors' Order of Friendship recently celebrated the sixty-sixth anniversary of the founding of the order in the rooms of Edwin Forrest Lodge No. 2, 139 West Forty-seventh Street.

The Brothers of the Edwin Forrest Lodge attending were F. F. Mackay, Milton Nobles, George Fawcett, Rhea Pimpton, Ralph Delmore, Charles B. Wells, Lyn Pratt, George Humphreys, C. Jay Williams, Thurlow Bergen, Howard Hall Hudson Liston, Harry L. Franklin, Oscar Eagle, Will J. Deming, Warren Coes, Edward J. Mackay, Alfred C. Fisher, Frank L. Davis, Walter Woodall, Stanley G. Wood, Royal Thayer, Mark Price, W. C. Andrews, William H. Young, and Thomas McGrath, chairman Committee of Arrangements.

The visiting brothers from Shakespeare Lodge No. 1 (the parent lodge) of Philadelphia were Maylin J. Pickering, president; J. Aug. Anderson, George Conway, Gilbert Ely, Edwin T. Emery, and I. H. Taylor.

PRICE AS MARKED ON PACKAGE

STEIN'S MAKE-UP

SOLD EVERYWHERE

NO WAR PRICES

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed in reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Pittsburgh 1-6, B'klyn 8-13.

ANGLIN, Margaret (James Shoncrest): New Orleans 1-6, Mobile, Ala., 8, Montgomery 9, Birmingham 10, 11, Atlanta, Ga., 12, 13, Nashville, Tenn., 15, 16, Chattanooga 17.

ARLISS, George (The Liars): San Antonio, Tex., 1, 3, Galveston 4, Houston 5, 6.

BABY Mine: Denver 1-6.

BARKER, Granville: N.Y.C. Jan. 27—indef.

BARRYMORE, Ethel (Chas. Frohman): N.Y.C. Jan. 25—indef.

BEN-HUR (Klaw and Erlanger): Boston Jan. 18—indef.

BIRD of Paradise (Oliver Morosco): Cleveland 1-6, Cinti. 7-13, Pittsburgh 15-20.

BLINDNESS of Virtue (Wm. Morris): Jersey City, N. J., 1-6.

BURKE, Billie (Chas. Frohman): Boston 1-20.

CALL of the Cumberland (Gaskill and MacVitty): Toledo, O., 3, Trace 4, Hampton 5, Mason City 6, Albert Lea, Minn., 7, Northfield 8, Rochester 10, Winona 11, La Crosse, Wis., 12, Sheader, Ia., 13, Waukon 15, Richland Center, Wis., 16, Portage 17.

CALLING of Dan Matthews (Gaskill and MacVitty): Caney, Kan., Miami, Okla., 6, Aurora, Mo., Joplin 7, Butler 8, Clinton 9, Warrensburg 10, Sedalia 11, Harding 12, Lawrence, Kan., 13, Holton 15, Falls City, Neb., 16, Nebraska City 17.

CAMPBELL, Mrs. (The Liars): Chgo., Jan. 18-Feb. 6.

CHILDREN of Earth (Winthrop Ames): N.Y.C. Jan. 12—indef.

CLEVER, Ones (Play Actors, Inc.): N.Y.C. Jan. 25—indef.

CRITIC, The (Messrs. Shubert): N.Y.C. Jan. 25—indef.

DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DADDY Long-Legs (Henry Miller): Los Angeles 1-6.

DAMAGED Goods: Phila. 1-6.

DIPLOMACY (Chas. Frohman): Detroit 1-6, Chgo. 8-March 6.

DITRICHSTEIN, Leo. (David Belasco): Phila., Jan. 25-Feb. 6, Boston 8-March 6.

DRESSLER, Marie (Messrs. Shubert): N.Y.C. Dec. 28—indef.

DREW, John (Chas. Frohman): Lansing, Mich., 3, Ann Arbor 4, Jackson 5, Grand Rapids 6, Kalamazoo 8, South Bend, Ind., 9, Battle Creek, Mich., 10, Toledo, O., 11, Columbus 12, 13.

DUMMY, The (Play Producing Co.): Chgo. Jan. 3—indef.

EVERYWOMAN (Henry W. Savage): Beatrice, Neb., 3, Manhattan, Kan., 4, Jct. City 5, Salina 6, Wichita 8, Hutchinson 9, La Junta, Colo., 10, Trinidad 11, Santa Fe, N. Mex., 12, El Paso, Tex., 13-17.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FALLEN Idol (Joe Weber): N.Y.C. Jan. 23—indef.

FAVERSHAM, William (Leonard le Gallagher): Boston 1—indef.

FERGUSON, Elsie (Chas. Frohman): N.Y.C. Nov. 2—indef.

FORBES-ROBERTSON (Percy Burton): Vancouver, B. C., 5-6, Calgary, Alta., 8-10, Edmonton 11-13, Saskatoon, Sask., 15-17.

GIRL and the Tramp (Fred Ryan): Lumberton, N. C., 5.

GOODWIN, Nat (Messrs. Shubert): Urbana, Ill., 3, Streator 4, Peoria 5, Springfield 6, Alton 8, Cairo 9, Paducah, Ky., 10, Nashville, Tenn., 11, 12, Memphis 13, Helena, Ark., 15, Pine Bluff 16, Hot Springs 17, Little Rock 18, Ft. Smith 19.

HELP Wanted: St. Louis 1-6.

HIGH Cost of Loving (Al. H. Woods): Phila. Jan. 25-Feb. 6.

HODGE, Wm. (Lee Shubert): Balto. 1-6.

ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.

INNOCENT (Al. H. Woods): Peiping 1-6.

IN Old Kentucky: Chgo. Jan. 18-Feb. 6.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

KICK In (Al. H. Woods): N.Y.C. Oct. 10—indef.

KITTY MacKay (Wm. Elliott): Prov., R. I., 1-6.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30 indef.

LIFE (Wm. A. Brady): N.Y.C. Oct. 24—indef.

LITTLE Lost Sister: Chgo. Jan. 18-Feb. 6.

LURE, The: Chgo. 1-27.

MAN, Louis: Chgo. 24—indef.

MANNERS, Robert (Wm. A. Brady): N.Y.C. 2-27.

MAUDE, Cyril (The Liars): Phila. Jan. 25-Feb. 6, Wash., 8-13.

MILESTONES (Klaw and Erlanger): Kansas City 31-Feb. 6.

MIRACLE Man (Cohan and Harris): Wash. 1-6.

MISLEADING Lady (Wm. Harris): Milwaukee 1-6, Dixon, Ill., 8, Moline 9, Rock Island 10, Davenport, Ia., 11, Muscatine 12, Galesburg, Ill., 13, Ft. Madison 14.

MURDOCK, Ann (Chas. Frohman): Wash., 8-13.

NEW Henrietta (Joseph H. Brooks): Chgo. Dec. 27—indef.

O'HARA, Fiske (Augustus Pitou): Wash. 1-6.

OLCOTT, Chauncey (Henry Miller): St. Louis 1-6.

OLD Homestead (Frank Thomas): Balto. 1-6, Reading, Pa., 8, Trenton, N. J., 11-13, Easton, Pa., 15, Dover, N. J., 16, Port Jervis, N. Y., 17.

OMAR, the Tentmaker (Fitzally and Buckland): St. Louis 31-Feb. 6, Detroit 8-13, Columbus 15-20.

ON Trial (Cohan and Harris): N.Y.C. Oct. 19—indef.

ON Trial (Cohan and Harris): Chgo. Dec. 27—indef.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Boston Dec. 28—indef.

PAIR of Sixes (Western: H. H. Frazee): Toledo, O., 31-Feb. 3, Adrian, Mich., 4, Ann Arbor 5, South Bend, Ind., 6, 7, Ft. Wayne 8, Wabash 9, Lawrenceburg 10, Crawfordsville 11, Washington 12, Evansville 13, Henderson 14, Paducah 15, Nashville, Tenn., 17, 18.

PAIR of Sixes (Eastern: H. H. Frazee): Buffalo 1-6, Fulton 8, Oswego 9, Norwich 10, Syracuse 11-13, Northampton, Mass., 15, Pittsfield 16, Fitchburg 17.

PAIR of Sixes (Central: H. H. Frazee): Des Moines, Ia., 1, 2, Ft. Dodge 4, Sioux City 5, 6, Omaha, Neb., 7, 8, Fremont 9, Columbus 10, York 11, McCook 12, Grand Island 14, Hastings 15, Lincoln 16, 17.

PATTON, W. B. (Frank R. Smith): Brookhaven, Miss., 3, Jefferson City 4, Fulton 5, Columbia 6, Boonville 8, Carrollton 9, Chillicothe 10, Brookfield 11, Kirksville 12, Macon 13, Hannibal 15, Centerville 16, Albia 17.

PEG o' My Heart (Co. A: Oliver Morosco): B'klyn 1-6, Newark, N. J., 8-13, B'klyn 15-20.

PEG o' My Heart (Co. B: Oliver Morosco): Prince 1-13, San Jose 14, Monterey 15, San Luis Obispo 16, Santa Barbara 17.

PEG o' My Heart (Co. C: Oliver Morosco): Indianapolis 1-6, Louisville 8-13, Owensboro 15, Henderson 16, Evansville, Ind., 17.

PEG o' My Heart (Co. D: Oliver Morosco): Sedalia, Mo., 3, Jefferson City 4, Fulton 5, Columbia 6, Boonville 8, Carrollton 9, Chillicothe 10, Brookfield 11, Kirksville 12, Macon 13, Hannibal 15, Centerville 16, Albia 17.

PEG o' My Heart (Co. E: Oliver Morosco): Mt. Sterling, Ky., 3, Winchester 4, Lexington 5, 6, Georgetown 8, Cincinnati 9, Hamilton 10, Springfield 11, Canton 12, Greenville 13, Union City, Ind., 15, Muncie 16, New Castle 17.

PEG o' My Heart (Co. F: Oliver Morosco): Coleman, Tex., 3, Brownwood 4, Brady 5, Lampasas 6, Taylor 8, Bastrop 9, Southville 10, Bernin 11, Luling 12, San Marcos 13, New Braunfels 14, Runge 15, Beeville 16, Goliad 17.

PEG o' My Heart (Co. G: Oliver Morosco): Fayetteville, Tenn., 3, Columbia 4, Sheffield, Ala., 5, Tupelo, Miss., 6, Jackson, Tenn., 8, Paris 9, Union City 10, Cairo, Ill., 11, Paducah, Ky., 12, Princeton 13, Marion, Ill., 15, Carbondale 16.

POLYGAMY (Modern Play Co.): N.Y.C. Dec. 1—indef.

POOR Little Rich Girl (Klaw and Erlanger): Dallas, Tex., 1-6, Shreveport, La., 8, 9.

POTASH and Perlmutter (Al. H. Woods): Cinti. 1-6.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 30-Feb. 13.

PRODIGAL Son (Oscar Graham): Del Rio, Tex., 3, Sabinal 4, 5, Hondo 6.

RAYMOND, Great: Puente Arroz, Chili, 6-10, Buenos Ayres, Argentina, 15-27.

REBECCA of Sunnybrook Farm: Cinti. 1-6.

RUNTED Rat, The (Wm. A. Brady): N.Y.C. 8—indef.

ROBSON, May (Academic Producing Co.): Glendive, Mont., 3, Dickinson, N. D., 4, Bismarck 5, Jamestown 6, Winnipeg, Man., Can., 8-13, Grand Forks, N. D., 15, Crookston, Minn., 16, Little Falls 17, St. Cloud 18.

ROLLING Stones (Selwyn and Co.): Chgo. Jan. 31—indef.

SEVEN Keys to Baldpate (Western: Cohan and Harris): Ogden, U., 3, Salt Lake City 4-6.

SEVEN Keys to Baldpate (Cohan and Harris): Boston Dec. 28—indef.

SHEPHERD of the Hills (Gaskill and MacVitty): Washington, D. C., 3, Rocky Mount 4, Tarboro 5, Plymouth 6, Elizabeth City 8, Suffolk, Va., 10, Roanoke Rapids, N. C., 11, Warrenton 12, Durham 13, Burlington 15, Reidsville 16, Greensboro 17.

SHEPHERD of the Hills (Gaskill and MacVitty): Toledo, O., 1-6, Dayton 7, 8, Louisville 7-13, St. Louis 14-20.

SHOW Shop (Selwyn and Co.): N.Y.C. Dec. 21—indef.

SINNERS (Wm. A. Brady): N.Y.C. Jan. 7—indef.

SIR Hookus: B'klyn 1-6.

SKINNER, Otis (Chas. Frohman): N.Y.C. Dec. 29—indef.

SO Much for So Much (H. H. Frazee): N.Y.C. 1-13.

SONG of Songs (Al. H. Woods): N.Y.C. Dec. 22—indef.

STARR, Rose (Henry B. Harris Est.): Cedar Rapids, Ia., 3, Des Moines 4, Lincoln, Neb., 5.

STARR, Frances (David Belasco): N.Y.C., Jan. 26—indef.

STORY of the Rosary (Comstock and Gest): Pittsburgh 1-6.

SUNNY South (J. C. Rockwell): Plainwell, Mich., 3, Otsego 4, Allegan 5, Hart 6, Pentwater 10, Ludington 11, Evart 12, Big Rapids 13, Fremont 15, Newaygo 16, Lakeview 17.

TEMPEST, Marie (Messrs. Shubert): N.Y.C. 1-6.

THAT Printer of Udell's (Gaskill and MacVitty): Beloit, Kan., 3, Osborne 4, Howe, Concordia 6, Manhatn 8, Fairbury, Neb., 9, Wymore 10, Beatrice 11, Seward 12, York 13, Edgar 15, Superior 16, Oberlin, Kan., 17.

THINGS That Count (Wm. A. Brady): Detroit 1-6, St. Louis 8-13.

THIRD Party (F. Ray Comstock): Phila. Jan. 25—indef.

TO-DAY (Co. A: Harry von Tilzer): Zanesville, O., 3, Dayton 4, Middletown 5, Springfield 6, Columbus 8-10, Indianapolis 11-13.

TO-DAY (Co. B: Harry von Tilzer): Monterey, Cal., 3, San Luis Obispo 4, Santa Barbara 5, 6, Oxnard 8, San Diego 9-10, Redlands 11, San Bernardino 13, Riverside 13.

TO-DAY (Co. C: Harry von Tilzer): St. Cloud Minn., 3, Brainerd 4, Ashland, Wis., 5, Calumet, Mich., 6, Hancock 8, Marquette 9, Ishpeming 10, Escanaba 11, Menominee 12, Marinette, Wis., 13.

TO-DAY (Co. D: Harry von Tilzer): Hot Springs, Ark., 3, Little Rock 4, Pine Bluff 5, Memphis, Tenn., 6, 7, Murfreesboro 8, Chattanooga 9, Gadsden, Ala., 10, Athens, Ga., 12, Macon 13.

TOO Many Cooks (Wm. A. Brady): Boston Jan. 25—indef.

TRAIL of the Lonesome Pine: Louisville 1-3.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 24—indef.

TWIN Beds (Selwyn and Co.): Bridgeport, Conn., 2, 3, New Haven 4-6.

UNCLE Tom's Cabin (Wm. Kibble): York, Pa., 3, Wilmington, Del., 4-6, Long Branch, N. J., 8, Asbury Park 9, 10.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 24—indef.

UNDER Cover (Selwyn and Co.): Danville, Ill., 3, Paris 4, Terre Haute, Ind., 5, 6.

UNDER Cover (Selwyn and Co.): Louisville 4-6.

WARFIELD, David (David Belasco): Kansas City 1-6, Cedar Rapids, Ia., 8, Clinton 9, Dubuque 10, Minneapolis 11-13, St. Paul 15-17.

WHIP, The (Comstock and Gest): Omaha 1-6.

WHITE Feather (Wm. A. Brady): N.Y.C. 4—indef.

WINNING of Barbara Worth: Hastings, Neb., 3, Minden 4, Holdredge 5, McCook 6, Denver 7-13.

WITHIN the Law (Selwyn and Co.): Buffalo 1-6.

WITHIN the Law (Selwyn and Co.): Ft. Smith, Ark., 3, Fayetteville 4.

YELLOW Ticket (Al. H. Woods): Cleveland 1-6, Detroit 8-13.

YELLOW Ticket (Al. H. Woods): Modesto, Cal., 3, San Jose 4, Stockton 5, Sacramento 6.

PERMANENT STOCK

ACADEMY Players: Charlotte, N. C.

ACADEMY Players (Edward A. Cuddy): Haverhill, Mass.

ALEXANDRIA: Alexandria, Va.

AMERICAN Theater (Wm. W. Miller): Phila.

ANGELL (C. W. Lawford): Lancaster, O.

AUDITORIUM: Kansas City, Mo.

AUDITORIUM (Thomas D. Sorlero): Fitchburg, Mass.

AUDITORIUM (O. Jones): Lynn, Mass.

AVYNE: Johnstown, Pa.

AVENUE Permanent: Detroit, Mich.

BAILEY-Mitchell: Seattle, Wash.

BAINBRIDGE Players: Minneapolis, Minn.

BARRE Players: Portland, Ore.

BAYES Players: Spokane, Wash.

BARRETT: Sanderville, O.

BRATON, Margot: Bemidji, Minn.

Allegheny County Soldiers' Memorial Hall, Pittsburgh, Pa., after J-M Acoustical Treatment. Palmer, Hornbostel & Jones, Architects.

A Headliner Can't Overcome Poor Acoustics

If echoes and reverberation interfere with the hearing of your audience, even the attraction of headliners cannot be expected to offset the loss of patronage that naturally results.

Good business foresight suggests the importance of correcting the defect immediately through the

J-M Method of Acoustical Treatment

Can be applied without detracting in any way from the architectural beauty of your theatre. Based on a proven scientific principle. Hundreds of theatres, halls, churches, etc., successfully treated. We guarantee absolutely satisfactory results.

Write nearest branch for complete information.

H. W. JOHNS-MANVILLE CO.

Atlanta, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Denver, Detroit, Galveston, Indianapolis, Kansas City, Los Angeles, Louisville, Memphis, Milwaukee, Minneapolis, Newark, New Orleans, New York, Omaha, Philadelphia, Pittsburgh, Portland, St. Louis, Salt Lake City, San Francisco, Seattle, Toledo, other cities

SOCIEDAD DE AUTORES ESPAÑOLES

(SOCIETY OF SPANISH AUTHORS)

MADRID

Spain and the Spanish Possessions South America Central America Cuba Mexico Porto Rico The Philippines

The Agents and Representatives of the Sociedad de Autores Españoles are the sole persons who have authority to grant or to refuse permission for the performance or publication of the works of Spanish Dramatic Authors and are charged with their exclusive administration.

JOHN GARRETT UNDERHILL

General Representative in the United States and Canada

20 Nassau Street, New York

PORTO RICO: Messrs. Ramos y Suarez TAMPA: Benjamin Canal

"A WORLD-WIDE CIRCULATION"

THE ERA The Oldest and Most Influential Theatrical and Vaudeville Journal

ESTABLISHED 1837

Published Every Wednesday at 5 Tavistock Street, STRAND, LONDON W. C.

3,000 Advertisements appear every week in "THE ERA"

Professional advertisements, £12 per page, £3 per column, 4/ per inch, single column.

"THE ERA" is sold at Brentano's, 5th Avenue and 27th Street.

Single Copies, by mail, 7 cents; Subscription Rate, with Postage, $3.20 a year.

American Artists visiting England use THE ERA Offices as their permanent London address. Inquiries and communications may be sent to "THE ERA," P.O. Box 492, New York City

WRITE FOR CATALOGUE **TAYLOR TRUNKS** ALL STYLES AND SIZES

FOR THE PROFESSION

C.A. TAYLOR TRUNK WORKS.

NEW YORK, 131 W. 38TH ST. CHICAGO, 36 E. RANDOLPH ST.

AGENTS BOSTON, Tremont Trunk Co. BUFFALO, Forbes & Johnson. CLEVELAND, Hickox Co.

TOLEDO, Wilmington & Co. INDIANAPOLIS, Merrell & Co. ST. LOUIS, Taylor-Made Co.

LADIES, DON'T WORRY! We Can Clean Your Gown in Five Hours If You Need It

SCHWARZ & FORGER

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4156 Bryant

13 BRANCH STORES IN NEW YORK CITY

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Make-Up, Paper, Scenery, Joke Books. Catalogue FREE! FREE! FREE! SAMUEL FRENCH, 28 West 38th Street, New York

The Dramatists' Play Agency

145 West 45th Street, New York

American Authors Representatives

Plays for Production: Playlists for Vaudeville

PLAYS For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. T. S. DENISON & CO. DRAMATIC PUBLISHERS 623 So. Dearborn Street CHICAGO, ILL.

PRICES ALWAYS THE SAME

STEIN'S MAKE-UP

SOLD EVERYWHERE

NO WAR PRICES

OLLY LOGSDON

DRAMATIC AGENT—Room 314—1493 B'way. Day Phone, Bryant 1891. Night Phone, Audubon 8228. Have done the Pell business for 3 years. Can interest all managers.

Why spend money to have your manuscripts typewritten? Purchase a Wellington Visible Typewriter for $60.00. Work on a machine that will last forever. Weight 21 lbs. The Williams Mfg. Co., 309 B'way, New York

BESSEY, Jack (J. D. Proudfoot): La Crosse, Wis.
BIJOU: Fall River, Mass.
BIJOU: North Adams, Mass.
BISHOP: Oakland.
BONSTELLE, Jessie: N.Y.C.
BOYLE (Felber and Shea): Canton, O.
BROADWAY Theater: Bayonne, N. J.
BROWN, Kirk (J. T. Macaulay): Altoona, Pa.
BUNTING, Emma: Atlanta, Ga.
BURBANK (Oliver Morosco): Los Angeles.
BURGESS, Hazel, Players: Jacksonville, Fla.
BYERS, Fred: Paducah, Ky.
CALMITH: Williamsport, Pa.
CALMITH: Allentown, Pa.
CALSMITH (Callahan and Smith): Atlantic City, N. J.
CANTON: Canton, O.
CLANCY Players: Paterson, N. J.
CLARENDON: Forest, O.
CLAYTON, Edwin: Rutland, Vt.
COLONIAL: Prov., R. I.
COLONIAL Players: Norfolk, Va.
COLUMBIA: 'Frisco.
COMSTOCK Players: Albany, N. Y.
CONNESS: Wilmington, Del.
CRAIG, John: Boston.
CRESCENT Players: B'klyn.
DENHAM: Denver.
DONNELLON: Tacoma, Wash.
DORNER Players: Niagara Falls, N. Y.
DRAMA Players (Edward Keane): Westbrook, Me.
EMPIRE: Montreal.
EMPIRE (Julius Cahn): Salem, Mass.
EMPRESS Theater (E. L. Richards): Tacoma, Wash.
EMPRESS: San Diego.
EMPRESS: Vancouver, B. C.
FOSBERG Players: Newark.
GAYETY: Hoboken, N. J.
GAYETY: Indianapolis.
GLASS: El Paso, Tex.
GORRELL: Waterloo, Ia.
GOTHAM: B'klyn.
GRAND Opera House: B'klyn.
HACKETT, Norman: Nashville, Tenn.
HARRINGTON, Beatrice: Denison, Tex.
HASWELL, Percy: New Orleans.
HAYWARD, Gram: Chas.
HIPPODROME: Peoria, Ill.
HOLDEN: Cleveland.
HOLDEN: Rochester.
HOME: Youngstown, O.
HORNE: Canton, O.
HUNTINGTON Players: Minneapolis.
HUNTINGTON Players: St. Paul.
HUNTLEY: Savannah, Ga.
JACKSONVILLE (Geo. W. Baumgold): Jacksonville, Fla.
JANES, William, Players: Petersburg, Va.
KEENE, Lorraine, Associate Players (Grand Producing Co.): Sioux City, Ia.
KEITH Players: N.Y.C.
KEITH Players: Portland, Me.
KEYS: Wichita, Kan.
LAKE Cliff Casino: Dallas, Tex.
LANDERS: Springfield, Mo.
LANG, Eva: Denver.
LA VERNE, Lucille: Richmond, Va.
LAWRENCE, Del S.: Vancouver, B. C.
LRAVENS: Schenectady, N. Y.
LORCH, Theodore: Passaic, N. J.
LYON: Mobile, Ala.
LYRIC: Buffalo.
MacGREGOR, Isabel, and James B. Cunningham: Muncie, Ind.
MAGRANE (T. Ashton Magrane): Wichita, Kan.
MAJESTIC: Utica, N. Y.
MAJESTIC (Fred K. Latham): Erie, Pa.
MALLEY-Denison: Salem, Mass.
MERRYL-Harder: New Brunswick, N. J.
MERRIMACK Players: Lowell, Mass.
METROPOLITAN: Cleveland.
MODERN Drama: Savannah, Ga.
MORRISON, Lindsay: Laconia, N. H.
MORRILL, Elizabeth: Wichita, Kan.
MORTIMER Players: Manchester, N. H.
MOUART Players: Elmira, N. Y.
NEWBURGH: Newburgh, N. Y.
NEW Dominion: Winnipeg, Can.
NORTH, Frank: Waco, Tex.
NORTHAMPTON Players: Northampton, Mass.
OAK Park: Oak Park, Ill.
OLIVER, Otis: Davenport, Ia.
OLYMPIC: Newark, N. J.
ORPHEUM: Wilmington, Del.
ORPHEUM (Lee M. Kantor): Jersey City, N. J.
ORPHEUM Players (Wilmer and Vincent): Reading, Pa.
PARK: St. Louis.
PEARL (A. A. Webster): Williamsport, Pa.
PERMANENT: Cleveland.
PERMANENT: Edmonton, Can.
PERMANENT Players: Winnipeg.
PLAYHOUSE Players (Wm. A. Brady): Wilmington, Del.
POLI (Wedgewood Nowell): Baltc.
POLI: Washington, D. C.
PRINCESS: Tacoma.
PRINCESS Players: Des Moines, Ia.

TRAVELING STOCK

BIJOU: Raleigh, N. C., 1-13.
BROWN, Louise: Rockville, Conn., 1-6.
BRYANT, Billy: Logansport, Ind., 1-6.
CHASE-Lister: Wahpeton, N. D., 1-3, Fergus Falls, Minn., 4-6.
CORNELL-Price Players: Bangor, Pa., 1-6.
FIELDS, Marguerite: Allentown, Pa., 1-6.
GORDINIER Brothers: Charlton, Ia., 1-6.
LE ROY: Mt. Victory, O., 1-6.
NATIONAL: Union City, Mich., 1-6.
PERRY, Augusta: Newmarket, N. H., 1-6.
SINCLAIR: Owosso, Mich., 1-6.
SUTHERLAND: Monticello, Wis., 1-3, Endeavor 4-6.
YOUNG-Adams: St. John, Can., Jan. 18-Feb. 13.

OPERA AND MUSIC

BERNARD, Sam (Messrs. Shubert): Baltc, 1-6.
BRINGING Up Father (Co. 1: Chas. H. Yale): Chgo. Jan. 24-Feb. 20.
BUNNY, John: Minneapolis 1-6.
CAHILL, Marie, and Richard Carle (D. V. Arthur): N.Y.C. Jan. 25—indef.
DANCING Around (Messrs. Shubert): N.Y.C. Oct. 16-Feb. 13.
DAWN, Hazel (John C. Fisher): Boston Jan. 18-Feb. 6.
ELTINGE, Julian (Al. H. Woods): Indianapolis 1-6.
GILBERT and Sullivan Opera Co.: Chgo. Jan. 17-Feb. 6.
GIRL from Utah (Chas. Frohman): Phila., Jan. 18-Feb. 13.
HANKY Panky (Lew Fields): Pittsburgh 1-6.
HELLO, Broadway (Cohan and Harris): N.Y.C. Dec. 28—indef.
HIGH Jinks (Arthur Hammerstein): Butte, Mont., 3, Missoula 4, Spokane, Wash., 5, 6, North Yakima 7, Victoria, B. C., 8, Vancouver 9, 10, Bellingham, Wash., 11, Tacoma 12, 13, Seattle 14-20.
HIGH Jinks (Arthur Hammerstein): Keokuk, Ia., 3, Ottumwa 4, Des Moines 5, 6, Waterloo 8, Marshalltown 9, Cedar Rapids 10, Muscatine 11, Moline, Ill., 12, Davenport, Ia., 13, Rock Island, Ill., 14, Clinton, Ia., 15, Rockford, Ill., 16, Dubuque, Ia., 17.
HITCHCOCK, Raymond (Cohan and Harris): Selma, Ala., 2, Birmingham 4, Macon, Ga., 5, Jacksonville, Fla., 6.
KELLERMAN, Annette: Trenton, N. J., 4-6.
KOLB and Dill: 'Frisco Nov. 16—indef.
LADY Luxury (Fred C. Whitney): Rochester, N. Y., 6.
LITTLE Cafe (Klaw and Erlanger): Wilkes-Barre, Pa., 3, Williamsport 4, Reading 5, Plainfield, N. J., 6.
LA BOY, Taima and Bosco (Chas. and Vic Hugo): Bozeman, Mont., 3, Billings 4, Minneapolis, Minn., 7-10.
LILAC Domino (Andreas Dippel): Wash., 1-6.
McINTYRE and Heath (John Cort): Cinti, 31-Feb. 6, Middletown 7, Anderson, Ind., 8, Muncie 9, Springfield, O., 10, Dayton 11, Columbus 12, 13, Marion 15, Lima 16, Piqua 17.
MADE in America (Messrs. Shubert): Buffalo 8-13, N.Y. C. 15—indef.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 20—indef.
ONLY Girl (Joe Weber): N.Y. C. Nov. 2—indef.
OUR Children (Oliver Morosco): Chgo. Dec. 30—indef.
PASSING Show of 1914 (Messrs. Shubert): Chgo. Jan. 10—indef.
PRINCE of Pilsen (P. J. Kelly): Rockford, Ill., 3, Kenosha, Wis., 4, Battle Creek, Mich., 5, Kalamazoo 6, Grand Rapids 7, 8, Jackson 9, Ann Arbor 10, Lansing 11, Flint 12, Bay City 13, Saginaw 14, Toronto 15-20.
QUAKER Girl: Toronto 1-6.
RED Widow (Phillo H. Niven): Shelbyville, Ind., 3, Bedford 4, Bloomington 5, Vincennes 6, Evansville 7, Henderson, Ky., 8, Owensboro 9, Madisonville 10, Paducah 11, Cairo, Ill., 12, Poplar Bluff, Mo., 13, Union City, Tenn., 15, Paris 16, Jackson 17.
ROBIN Hood: Schenectady, N. Y., 3, Little Falls 4, Cortland 5, Ithaca 6.
SAM Carlos Opera Co.: Columbus 1-6.
SARI (Henry W. Savage): Chgo. Jan. 24-Feb. 27.
SEPTEMBER Morn (Circuit: Rowland and Clifford): Phila. Jan. 24-Feb. 6, Balto. 8-13, Trenton, N. J., 15-20.
SEPTEMBER Morn (Central: Rowland and Clifford): Wichita, Kan., 3, Anthony 4, Arkansas City 5, Winfield 6, Independence 7, Coffeyville 8, Chanute 10, Pittsburg 11, Columbus 12, Parsons 13.
SEPTEMBER Morn (Eastern: Rowland and Clifford): Bucyrus, O., 3, Van Wert 4, Wapakoneta 5, Lima 6, Marion, Ind., 7.
SEPTEMBER Morn (Rowland and Clifford): 'Frisco Jan. 24-Feb. 6, Stockton 7, Hollister 8, Watsonville 9, Monterey 10, Salinas 11, San Luis Obispo 12, Santa Barbara 13, Los Angeles 14-20.
SEVEN Hours in New York (O. E. Wee): Durham, N. C., 3, Burlington 4, Henderson, 5, Wilson 6, Weldon 8, New Bern 10, Elizabeth City 12, Plymouth 13, Williamston 15, Washington 16, Rocky Mount 17.
SUZI (Lew Fields): New Haven, Conn., 1-3, Springfield, Mass., 4, Albany, N. Y., 5, 6.
TO-NIGHT'S the Night (Messrs. Shubert): N.Y.C. Dec. 24—indef.
TRENTINI, Emma (Messrs. Shubert): Boston Jan. 18-Feb. 6, Prov. 8-13.
WATCH Your Step (Chas. Dillingham): N.Y.C. Dec. 8—indef.
WHAT'S Going On? (John Cort): Boston Jan. 25—indef.
WHIRL of the World (Messrs. Shubert): Salt Lake City 1-3.
WILTON, Al. H. (Sidney R. Ellis): Detroit, 31-Feb. 6.
ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Dayton, O., 2, 3, Columbus 4-6.

MINSTRELS

DUMONT'S: Phil. Sept. 14—indef.
EVANS, George, Honey Boy (Daniel Shea): Waco, Tex., 3, Ft. Worth 4, Dallas 5, 6, Shreveport, La., 7, Monroe 8, Vicksburg, Miss., 9, Natchez 10, Jackson 11, Meridian 12, Mobile, Ala., 13.
FIELD'S, Al. G.: Wilmington, Del., 1-3, Binghamton, N. Y., 4, Newburgh 7, 8, Middletown 9, Poughkeepsie 10, Hudson 11, Albany 12, 13.
O'BRIEN, Neil (Oscar F. Hodge): Aiken, S. C., 3, Augusta, Ga., 4, Charleston, S. C., 5, Savannah, Ga., 6, Jacksonville, Fla., 7, 8, Ocala 9, Tampa 10, St. Petersburg 11, Orlando 12, Sanford 13, Palatka 15, St. Augustine 16, Waycross, Ga., 17.

LETTER LIST

WOMEN

Ashton, Marie.
Boucher, Martha, Donah Bentine.
Collins, Etta S., Mrs. Francis Coleman, Grace Cooper, Marie Clayton, Catherine Calhoun, Mrs. Wm. Cheney.
Dills, Margaret, Daisy Daniels, Mrs. Henry Duffy.
Hilton, Fayles, M. N. Hamilton.
Joslet, Lee.
Lamere, Marie, Estrella Leon, Dorothy La Mar, Lora Lieb, Isabel P. Lewis, Mrs. H. Leeward.
Madison, Marie, Gypsie Martin.
Nichols, Nellie, Mrs. Boyd Nolan, Hortense Nellsen, Mrs. Jas. Neil, Christine Norman, Ryerson, Helen, Margaret Robinson, Hedwig Reicher, Florence Rittenhouse, Mrs. E. Riley.
Shields, Sidney, H. M. Standing, Mrs. Harry E. Smith.
Turner, Clara, Kathryn Tyndall, Mrs. Harry Thomas.
Valaire, Valerie, Eleanor Verdon.
Wilton, Belle, Ella West, D. West, Ethel Whiteside, Louise Willis.

MEN

Auburn, Chas., Richard Allen, Ernest Anderson, Wayne Arey, Borup, Dean, Samuel Burton, Edw. Baker, Willard Bowman, Louis Baum, Owen Baxter, Geo. Beane.
Chase, David, Frank Chevelier, Geo. W. Clarke, B. Claman, Lewis Cody, Fred Clayton, Albert Cowles.
Doucet, Paul, Joe Driscoll, Wm. Daly, Jno. Doyle, Guy D'Ennery.
Freeman, Jacob, A. Y. Franks.
Granville, Homer, Chas. Greene, Lionel Glenister, Halsted, Robt., Jno. H. Hall, Geo. Hoey, Louis Hall.
Innis, Wm.
Jones, J. Paul.
King, A. T.
Lytell, Wm., Geo. Lapier, March, Harry, A. Molnotte, Frank Manning, Budd Mack, Arthur Miller, Howard McKent, Newman, Victor L.
Owen, Malcolm.
Percy, Herbert.
Ratcliffe, E. J., Albert Reed, Robt. Robson.
Stevens, Jno., Geo. Scully, A. W. Shaw.
Train, Robt.
Williams, Morgan.

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanised hard fibre and the brains of finest trunk building organisation in the world.

WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

Mrs. STUART ROBSON

At Liberty

Address 312 W. 48th St. Phone 8560 Bryant

WALTER JONES

in "THE THIRD PARTY"

Direction LEE SHUBERT

ELEANOR MILLER

LEADING WOMAN in *TO-DAY*

Management MANUSCRIPT PRODUCING CO. EN TOUR

KATE GUYON

LEADING WOMAN with A PAIR OF SIXES

Management H. H. FRAZEE EN TOUR

ANN MURDOCK

"THE BEAUTIFUL ADVENTURE"

Direction Chas. Frohman

JEROME PATRICK

In "The Beautiful Adventure"

DONALD BRIAN

in "THE GIRL FROM UTAH"

Management Chas. Frohman

MARISE NAUGHTON

Leading Woman with Fine Feathers Co.

Address care DRAMATIC MIRROR

THURLOW WHITE

AT LIBERTY Actors' Society

MARY RYAN

in "ON TRIAL"

Management Cohan & Harris

MABEL BERT

in "DADDY LONG-LEGS"

DIRECTION . . HENRY MILLER

CHARLES WALDRON

in "DADDY LONG-LEGS"

MILTON SILLS

in "THE LAW OF THE LAND"

GEORGE ALISON

AT LIBERTY

16 Gramercy Park, New York

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

"War Brides," With Mme. Alla Nazimova, is Gripping Little Tragedy

"WE bear and rear and agonize. Well, if we are fit for that, we are fit to have a voice in the fate of the men we bear. If we can bring forth the men for the nation, we can sit with you in your councils and shape the destiny of the nation, and say whether it is to war or peace we give the sons we bear . . . the day will come; and then there will be no more war. No, you will not always keep us here, dumb, silent drudges. We will find a way."

"War Brides" and Its Message

That is the message of Marion Craig Wentworth's playlet, "War Brides," which introduced Madame Alla Nazimova to vaudeville at the Palace.

A peasant's cottage in "a war ridden country" is the simple setting. Three sons of the household are at the front. One of them is the husband of Joan—they were married just before he marched away. Joan is distraught—there is to be a baby—and no word has come from her Frans far away with the army.

The village resounds with the ring of martial music. New detachments are preparing to start for the border and dozens of weddings are being solemnized daily. They are "war brides"—"the priests and the generals—they say we must marry—for our country will need children." Joan—brooding over the horror of war—protests. The villagers don't quite understand her—a factory town girl of broader viewpoint—but the number of weddings begins to dwindle. Finally, they come to arrest Joan for treason, just as news reaches the village that death has overtaken all three brothers on the battlefield. The young wife—suddenly made a widow—is maddened by the tragedy of it all.

She pens a little message, as the bluff, half kindly but uncomprehending officer waits. "To the king," she tells him, and he consents to take it "to humor her." "If ten thousand women send one like it," she sobs, "there will be peace and no more war." Then she steps into a side bedroom.

"A message to the king," the captain reads, "I refuse to bear any children until you promise there shall be no more war."

A revolver crashes. They rush into the bedroom, but Joan is dead. Then the officer tears up the little note, shaking his head.

"She was mad—I'll hush it up!" And he goes, while the stoical peasant mother, overcome by the tragedy, sits stunned, her lips moving inaudibly.

Tragic Playlet of Gripping Force

"War Brides" is vibrant and powerful. Miss Wentworth is, we understand, a Californian lecturer and writer, but she has built a playlet that sends her message crashing home with grim vigor.

"You think we are left at home because we are weak. Ah, no; we are strong," are the words she gives Joan. "That is why. Strong to keep the world going, to keep sacred the greatest things in life—love and home and work. To remind men of—peace."

That the voice of women in the Government will end war, is Miss Wentworth's argument. There are many poignant moments—as when the last son of the family, a mere boy, marches away with his regiment, and again when the news comes of his brothers' death in battle.

Madame Nazimova played the fear-racked, distraught, brooding Joan with compelling art. We confess to thinking it the most moving acting—in intensity of emotional force—we have ever observed in the varieties. Madame Nazimova, absolutely without pose or mannerism, is, for the moment, the peasant girl struggling against the pittiless relentlessness of war.

Mme. Nazimova and Her Company

Her supporting company is less successful in catching the atmosphere. Best of the little cast is, however, Gertrude Berkley as the slow thinking, stoical mother, who willingly gives her sons to the nation. It is a touching characterization. Charles Bryant seems artificial as a young officer, bent upon winning a war bride, and the note of tragedy is largely missed by the others.

"War Brides," which appears in this month's *Century Magazine*, comes pretty near being a big playlet. Some minor alterations have been made in the acting version. For instance, the names of several of the characters have been changed. Hedwig becomes Joan, Herts becomes Bragg, and so on.

White, N. Y.

WHEN ARNO MARCHES AWAY TO WAR.

A Dramatic Moment in "War Brides," with Mary Alden as Amy, Gertrude Berkley as the Mother, and Mme. Nazimova as Joan.

One of the critics who reviewed Beulah Marie Dix's peace playlet, "Across the Border," said it would have been a big piece of work had it not been written by a woman—which, of course, wasn't true. That was an echo of the old attitude of man to woman. "War Brides" is vital, because it was written by a woman.

Patricolo at the Piano

Angelo Patricolo gave a tabloid pianoforte recital. He played Rubenstein's Etude Staccato, his own barcarole and the Gottschalk Tremolo. His own arraignment of "The Dixie Patrol" won much patriotic applause, sub, as an encore.

Patricolo really has an interesting technique and a certain charm of style. He interested us more than any one on the bill surrounding Nazimova—that, too, after hearing the brilliant Ferruccio Busoni only the night previous.

Lillian Shaw appeared at the Palace in her character songs, slightly changed since her recent Victoria appearance. Opening with a Dutch song, "It Can't Be Did," she followed with a successor to "I Gotta Da Rock," called "He Forgot I Give Him da Barber Shop," as well as her recitation of the waitress in a kosher restaurant and the marriage song, in which she trundles a baby carriage about the stage. Personally, Miss Shaw doesn't appeal to us, because she seems too broad and too harsh in her characterizations.

A Japanese "Sister Act"

The Meyako Sisters opened the Palace bill with an ingratiating little turn, which starts with feats of equilibrism, such as walking up and down steps on their hands. They work under the eye of their father, who finally, in halting English, begs the indulgence of the honorable audience, while the girls change costumes for a couple of songs. They offer—distinctly and neatly—several rags with adroit shrugging of their kimonos and just a touch of the snap-your-fingers methods. Indeed, they have an appealing specialty.

Robert Emmett Keane and Muriel Window stepped from the Winter Garden to vaudeville at the Colonial. Miss Window is the young lady who used to whistle so dramatically on the Garden runway.

They open with a song about Broadway, which runs—

"here they come,
Every chicken is going home."

They solo and duet, Miss Window whistles and Mr. Keane tells stories, besides giving his old "nance" version of "Gunga Din."

The specialty, as it stands, is rather pale and weak.

"Wee Georgie" Wood is a lilliputian graduate of the English 'alls. There is a certain bedrock note of humanness in his work—every one who develops in the music halls has it—although there is also a still greater element of broadness that is close to vulgarity.

"Wee Georgie" Wood's Specialty

A wealthy woman invites a little ragged and hungry boy into her house and the lad proves to be her long lost son. A tiny locket, which they boy wears about his neck, unites the two. The plot having been disposed of, "Wee Georgie" gives his impressions of several English entertainers, besides a cockney miniature "vision of Salome."

(*Continued on page 18.*)

MISS CLAIRE ROCHESTER.
She Returned to the Victoria Again This Week.

THE WEEK IN REVIEW

(*Continued from page 17.*)

There was keen rivalry at the Colonial between Joan Sawyer, who appeared with George Harcourt, and Jack Jarrott, who danced with the blonde Vera Maxwell. The localised applause suggested pluggers, at least, in the case of Jarrott.

Miss Sawyer has always waltzed agreeably, but Mr. Harcourt isn't Nigel Barrie. "The Luxmarks" was the best of their repertoire. Jarrott was less successful with Miss Maxwell, offering the "Three in One," the fox trot and "The Congo Tongo"—but nothing new. Each team had its own ebony orchestra background.

It's too late to arouse any particular interest in the ballroom dance as a footlight specialty.

Adele Blood Plays Six Varied Ladies

"A Dream of Fair Women," in which Adele Blood appeared at the Victoria, was a playlet of decided amateurish flavor—not at all worthy of Miss Blood. A young husband quarrels with his wife. After she goes to attend a social affair he falls asleep and dreams of his former sweethearts. He was apparently a young man of cosmopolitan tastes, for in turn we see a Quakeress, a burlesque "queen," a French dancer and a Spanish girl. Then the husband awakens, his wife returns, and there is a reconciliation.

Miss Blood plays the wife and all four of the dream ladies, besides a vision of Memory—a lady who recited blank verse, or something like it. Percival Lennon lacked variety as the husband.

George White and Isabelle Jason contributed a new song and dance turn to the Victoria programme. White is an artist who wears a silk hat, unwrinkled ballroom attire, and pronounces fellow as *feller*. He is a good dancer of his kind, but he does sing—with what can only be called a dancing voice. One of his songs is "Winter Night," which contradicts the theory of Tin Pan Alley scientists that—

"the only time to spoon,
Is on a Summer night in June."

In this way the melody-constructor used the familiar spoon-moon-June rhyme in a Wintery lyric.

The two dance some broad ballroom evolutions—which have a whole lot of swaying and shrugging in them, and at times almost seem to imperil Miss Jason's slenderly suspendered gown and her Psyche knot.

Jeff Davis in Vaudeville

For his Victoria variety debut, Jeff Davis, "the king of hobos," was in informal afternoon dress—snuff brown suit, with a modish sweater and cap. He also carried a heavy cane. Davis intimated that emigration should be stopped for five years in order that gentlemen now unemployed might investigate pending business openings. He said Christopher Columbus was the first hobo "gink"—since Queen Isabella had to "stake him" for the trip over—and threatened to sing the marching song, "It's a Long, Long Way to the Next Station."

IN OTHER HOUSES

The Prospect Theater had an unusually good bill last week, with Arthur McWatters and George Tyson headlining. The rest of the bill included Laddie Cliff, Eva Condon and Jack Devereaux, Moore and Yates, Marion Littlefield's Florentine Singers, Fritz and Lucy Bruch, Cooper and Smith, and Roberts and Verers.

Gus Edwards, with his 1915 song revue, was the feature offering at the Orpheum last week. Rose Coghlan and her players in "The Discovery," Comfort and King in "Coon Town Divorcons," Henry Lewis offering his original novelty, "A Vaudeville Cocktail"; "A Telephone Tangle," Alberta Moore and Myrtle Young, and Lohse and Sterling completed the bill.

MARIE TEMPEST FOR VAUDEVILLE; MRS. CARTER TO OPEN SOON

Nazimova's Triumph—Mary Garden for Two-a-Day When She Returns from Europe

BY WALTER J. KINGSLEY

MARIE TEMPEST will soon announce her opening date in vaudeville, where she will find a vast public eager to enjoy her ravishing comedy.

Granville Barker had better be a success in the legitimate or the two-a-day will get him if he don't watch out.

Mrs. Leslie Carter will positively open in "Zaza" at the Colonial within a few weeks. She has deferred her debut in variety for a long time, owing to pressing picture engagements, but now the road has been cleared for a long route in vaudeville. She will play the last act of "Zaza," and as far as possible will be supported by the members of the original company in the memorable run at the Criterion. Hamilton Revelle will be the leading man.

Mary Garden will sing at the Palace Theater and other of the larger Keith theaters upon her return from Europe.

Carolina White, the dramatic soprano idolised by Chicago and Philadelphia grand opera fans, made her vaudeville debut at the Palace, Monday, and made the greatest singing hit in the history of the house. Her voice was a revelation and her personality an enchantment. Since the Palace began raiding the concert and operatic stages it has presented many brilliant musical stars, but the prize so far is Madame White. Her caliber in grand opera is indicated by the fact that she was to be the featured prima donna of the Paris Opera House this Winter, and was to sing later opposite Caruso in Monte Carlo. The war upset everything, of course.

When the Metropolitan Opera House puts its salary cuts into effect, as it is doing now in all the new contracts, there will be no singer of them all who will not welcome the princely pay of Keith vaudeville. This goes for the stars and players of the legitimate, who are also to feel the pruning knife. As a matter of fact, salaries have reached a ridiculous figure in many cases, and the managers are quite justified in squeezing the water out of artists' incomes. In the long run, the artist will receive more as a result of longer runs, secure engagements and general prosperity.

Wait for Calvé in vaudeville. She will be a sensation, indeed.

Nazimova is happy. Her triumph in "War Brides" has no parallel in the history of vaudeville. For the first time in vaudeville a dramatic sketch has been held over at the Palace and the tragedienne is packing them in again this week. Nazimova has become the idol of advanced womanhood over night. Such a powerful play, that is also a preachment, is new to the stage. Usually the play with a purpose is dull, but "War Brides" is great drama filled with life, color, action, and excitement. Nazimova does the best, truest, and strongest work of her career in the role of Joan. Never in all my years in the theater have I heard an artist praised as I hear Nazimova praised daily. Her portrayal is absolutely authentic and vital. No one sees the play without sobbing, and the house employes have found it impossible to resist its pathos, so they give themselves up to a good cry twice a day. Women leave the theater ready to become crusaders for suffrage and against war. How far away "Bella Donna" seems when one sees Nazimova as Joan, the peasant wife.

"Don't talk any high brow stuff," Nazimova cautions her interviewers nowadays. "I have suffered from high brow artificiality for a long time and I am through with it. At last I am happy; I am in touch with a great new public that want simple, honest, universal things. They say that at least I am natural as Joan—that I have dropped tricks and mannerisms. At last, thank God, I have a natural woman's part to play. Can you imagine any one elemental in the role of 'Bella Donna,' or in such plays as 'The Comet' and 'The Marionettes'? When one plays in such hothouse creations one cannot be human. One breath of real life and the effect would be like a blizzard blowing through a conservatory. For four years I have been unhappy because I have been made to play creepy, pantherish, sinuous, eerie women of a hypnotic type. The public came to think that was all I knew. When 'War Brides' came to me I thought it came from Heaven. Here is a vital role, a universal role. It is true of all women who suffer in war time. It passes all frontiers. A woman of China and a widow of Galicia understand it equally. The only great art is universal art. Joan is universal. It was a part that simply had to be played. I live that girl's agony. I hate war. I loathe and abominate the system that makes women its helpless victims. When I go out on the stage I am a Jeanne d'Arc of Peace, as sincere in my mission as Jeanne was in hers. I am glad that 'War Brides' is big drama, for it makes the message carry. Vaudeville is wonderful. There is no place for windy rhetoric or sophistication—one must display gold from the mint with the stamp of truth and honesty and human values."

Martha Hedman is preparing for vaudeville with much enthusiasm.

Emmett Corrigan's sketch, "The Red Hats," which he is using in vaudeville is the strongest thing he has ever done. It is a hammer blow of sensation.

It is seriously proposed that Wilson Mizner present himself in vaudeville. There are thousands of people who would enjoy seeing Mizner acting out one of those Broadway roles which he loves to portray. There's a sumptuous salary awaiting him as a two-a-day feature.

Paul Armstrong is another dramatist who could get important money to show himself in a vaudeville act.

Molly McIntyre will give a dress rehearsal of her sketch, "Scotch Mist," at the Hotel McAlpin ballroom on Saturday with the guests of the house as her audience. Miss McIntyre's little play is by Joseph Herbert. She will make her debut in the varieties next week. "Jimmy" Allison is her manager.

"The Vanity of Man," with Richard Bennett starred and Maude Hanaford featured, was shifted to the Orpheum Theater. Mr. Bennett was too ill to open, however, suffering from a cold.

"The Red Hats," the John Willard sketch in which Emmett Corrigan is to appear, is in rehearsal. Pauline Lord will be the leading woman. "The Red Hats" is said to slightly follow the flashback motion picture idea used in "On Trial," the first scene showing a prison cell, while the next switches back to the scene of the actual crime.

"The Physician" is the title decided upon for the new Edgar Allan Woolf playlet, in which Robert T. Haines will appear shortly. The playlet goes into rehearsal this week and opens a week from Monday.

Grace La Rue, this week at the Victoria, will later play the New York houses. Next week she appears at the Alhambra on the same bill with Minnie Dupree and company.

Rose Coghlan is being well received in Edgar Allan Woolf's sketch, "The Discovery," and she is routed eight weeks ahead. Following the present week at the Colonial, Miss Coghlan will play Montreal and several Canadian cities, subsequently returning for the remaining New York houses.

Joan Sawyer left the Persian Garden on Saturday, and on Monday Ida Adams and Nigel Barrie assumed the direction of the place. Baron and Baroness de Meyer are also interested in the direction of the Garden and will act as hostesses.

"Dainty Marie's" real name is Marie Meeker. She was born at Leavenworth, Kan., where her father had charge of a Government ranch. At the age of eight she made her debut as a circus performer and, during her career under the white tops, she became a proficient equestrienne, aerialist, dancer, and acrobat.

Ina Claire succeeded Richard Bennett on the Orpheum bill on Monday, with the Chicago Palace to follow next week. Frank Evans is directing the tour.

Frank Fogarty night was celebrated at the White Rats' club house last Saturday evening in honor of the popular president of the organization, last week a feature of the Palace bill.

Helen Santora is handling the press work for the Victoria, Loney Haskell having found it a bit too strenuous to be manager, booker, actor, and press representative extraordinary for the house.

Mr. Haskell, by the way, will offer Tommy Grey's travesty of "Twin Beds" on March 1.

Joseph Hart has temporarily shelved Tom Barry's "A Breath of Old Virginia" for recasting.

Fanny Ward is putting her new sketch, "A Table and Two Chairs," by Edgar Allan Woolf, into rehearsal this week. Jenie Jacobs is arranging for an early opening.

Eva Tanguay is headlined at the Colonial next week.

Reine Davies comes to the Victoria on Monday in her new novelty singing act.

MISS FRANKLIN WINS CHICAGO

CHICAGO (*Special*).—Irene Franklin, with Bert Green at the piano, was again a delight at the Palace Music Hall last week. Claude Gillingwater, aided by Edith Lyle, appeared in his interesting sketch, "Wives of the Rich." The Courtney Sisters were well received.

"The Bride Shop" was the feature at the Majestic. Francis McGinn offered "The Cop." Lew Dockstader won heavy laughs. Mr. Hymack entertained in his novelty turn, and the remainder of the bill included Harriet Burt, Kalmar and Brown, and Harry and Eva Pack.

A. C. WILKIE.

CENTURY OPERA CO. TO MAKE VAUDEVILLE TOUR?

Elsie Janis Sails Away—Joseph Hart Secures Rights to O. Henry Stories for Varieties

If negotiations are completed, practically the entire Century Opera company will enter vaudeville in an elaborate operatic offering. A specialty—running twenty-five minutes—is outlined, including bits from various operas, such as the prologue from "Pagliacci," the miseri from "Il Trovatore," the prison scene from "Faust," the quartette from "Rigoletto," and the sextette from "Lucia."

The company will likely include twelve of the best-known members of the Century company, probably numbering Thomas Chalmers, Louis Kreidler, Graham Marr, Morgan Kingston, Hardy Williamson, Bettina Freeman, Florence Wallace, Alfred Kaufman, Maude Santley, and Elizabeth Campbell. Joseph Pasternack and Ernest Knoch would alternate as conductors.

Overtures have already been made, it is said, through the Aborns, and it is reported that M. S. Bentham will direct the tour, provided the plans go through.

Miss Elsie Janis sailed on Saturday on the *Lusitania*. She will appear shortly under the direction of Alfred Butt in a new revue to be produced at the Palace Music Hall in London.

Miss Janis is a tremendous favorite with English theatergoers since her sensational opening, when she became the talk of London in a single night. The fact that she is returning under a special contract, despite war time conditions, is a distinct proof of her popularity.

Miss Janis will remain in London until July, then returning to appear under Charles Dillingham's direction.

Joseph Hart has secured the vaudeville rights to all of O. Henry's short stories. But one O. Henry story has been successfully dramatized, "A Retrieved Reformation," being adapted by Paul Armstrong and Wilson Mizner, into the successful melodrama, "Alias Jimmy Valentine."

Mr. Hart believes the O. Henry tales will particularly lend themselves to vaudeville. The adaptation of the stories for the variety stage will be largely in the hands of Tom Barry.

Elizabeth Murray, late of "Watch Your Step," opens at the Chicago Majestic on Monday, with an Orpheum tour to follow.

Owing to her unusual hit, Madame Alla Nazimova has been held over for the present week at the Palace, with the possibility of a third week. As a result, the vaudeville premiere of Paul Armstrong's sketch,

KATE ELINORE
AND
SAM WILLIAMS
Booked Solid Orpheum Circuit
VIOLINSKY
"The wizard of the Violin and Piano"
Direction HARRY WEBER

"I write all of Nat M. Wills' Material"
JAMES MADISON
AUTHOR FOR MANY HEADLINERS
1493 BROADWAY, NEW YORK

VAUDEVILLE DATES

The current week is underscored where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADELAIDE and Hughes: Palace, Chgo.; Keith's, Toledo, 8-13; Hipp., Cleveland, 15-20.

ADLER and Arline: Victoria, Charleston, 4-6; Orph., Birmingham, 8-13; Keith's, Phila., 15-20.

AHEARN, Charles, Troupe: Maj., Milwaukee; Palace, Chgo., 7-13.

ALDRICH, Mae.: Palace, Chgo.; Maj., Milwaukee, 7-13.

ALEXANDER Brothers: Orph., Denver; Orph., Lincoln, 7-13.

ALEXANDER Kids: Hipp., Cleveland; Columbia, St. Louis, 7-13.

ALLEN, Minnie: Orph., Denver; Orph., Lincoln, 7-13.

AMERICAN Dancers, Six: Palace, Chgo.; Orph., Memphis, 7-13.

ANGER, Lou: Keith's, Prov.

ANNAPOLIS Five Boys: Keith's, Phila, 7-13; Hipp., Cleveland, 15-20.

ANTHONY and Mack: Keith's, Columbus; Columbia, Grand Rapids, 8-13; Keith's, Toledo, 15-20.

ARDATH, Fred J., Co.: Royal, N.Y.C.; Keith's, Boston, 8-13.

ARION Four: Poli's, Hartford; Poli's, Bridgeport, 8-13.

ARMENTO, Angelo, Trio: Keith's, Phila., 8-13.

ASAHI Troupe: Orph., Lincoln; Orph., Omaha, 7-13.

ASHLEY and Canfield: Palace, Chgo.

ASTAIR, Fred and Adele: Prospect, B'klyn, 8-13.

"At the Woodgate Inn": Orph., Jacksonville, 8-13; Orph., Birmingham, 15-20.

AUBREY and Rich: Keith's, Boston.

AUSTRALIAN Woodchoppers: Keith's, Cinti.; Keith's, Louisville, 8-13; Keith's, Indianapolis, 15-20.

AVON Comedy Four: Orph., Los Angeles.

AZARD Brothers: Keith's, Prov.

BAKER, Belle: Keith's, Louisville, 8-13.

BALL, Foster and West: Keith's, Prov.; Dominion, Ottawa, Can., 8-13; Temple, Detroit, 15-20.

BALL, Ernest: Temple, Detroit; Temple, Rochester, 8-13.

BALL, Rae, Eleanor: Orph., Frisco, 31-Feb. 13.

BARABAN and Grohs: Orph., St. Paul; Orph., Sioux City, 7-13.

BARNARD, Sophye: Keith's, Prov.

BARNES and Crawford: Orph., Memphis; Orph., New Orleans, 8-13.

BARRAT, Arthur: Victoria, N. Y.C.; Royal, N.Y.C., 8-13.

BARRY, Mr. and Mrs. J.: Victory, Stockton, 2, 3; Yosemite, San Jose, 5, 6; Orph., Los Angeles, 7-13.

BAYHLE, Ralph, Co.: Orph., Tampa, 8-13.

BELL Family: Orph., Los Angeles, 31-Feb. 13.

BENDIX Players: Palace, Chgo.; Columbia, St. Louis, 7-13.

BENNETT, Richard: Orph., B'klyn.

BENTON, Fremont, Co.: Maj., Chgo.

BERESFORD, Harry, Co.: Dominion, Ottawa, Can.; Keith's, Prov., 8-13; Keith's, Phila., 15-20.

BERGEN, Alfred: Orph., Salt Lake City; Orph., Denver, 7-13.

BERGERE, Valerie, Co.: Orph., Seattle, 7-13.

BERKO, Steffy: Maryland, Balto., 15-20.

BERRENS, The: Keith's, Wash.; Poli's, Scranton, 8-13; Keith's, Phila., 15-20.

BERRICK and Hart: Prospect, B'klyn.

BERTSH: Orph., Winnipeg.

BICKEL and Watson: Temple, Detroit; Temple, Rochester, 8-13.

BIG City Four: Orph., Des Moines; Orph., Winnipeg, Can., 7-13; Orph., Seattle, 21-27.

BOLAND and Hole: Keith's, Columbus; Hipp., Cleveland, 8-13; Keith's, Cinti., 15-20.

BOND and Casson: Temple, Rochester; Grand, Syracuse, 8-13.

BONITA: Orph., Duluth, 7-13.

BOWERS, Paul V., Co.: Victory, Stockton, 2, 3; Yosemite, San Jose, 5, 6; Orph., Los Angeles, 7-13.

BOWERS, Walter and Crooker: Orph., Kansas City; Orph., Kansas City, 7-13.

BRADLEY and Morris: Maryland, Balto.

BRENNE, Harry: Royal, N.Y.C.; Keith's, Boston, 8-13.

BRICE, Fannie: Palace, N.Y.C.

"BRIDE Shop": Keith's, Indianapolis; Orph., Lincoln, 7-13.

BRINDAMOUR: Orph., Harrisburg.

BROOKS and Baldwin: Maryland, Balto., 8-13.

BROOKS and Rowan: Maj., Milwaukee; Maj., Chgo., 7-13; Temple, Detroit, 15-20.

BROOKS, Alan, Co.: Orph., Omaha; Orph., Sioux City, 7-13.

BROWN and Rochelle: Orph., Salt Lake City; Orph., Denver, 7-13.

BROWN, Dolmers and Brown: Poli's, Springfield, Mass.

BROWNING and Dean: Bijou, Savannah, 8-10; Victoria, Charleston, 11-13.

BRUCH, Fritz and Lucy: Shea's, Buffalo; Shea's, Toronto, 8-13; Columbia, Grand Rapids, 15-20.

BURKE, John and Mae: Prospect, B'klyn; Bushwick, B'klyn, 8-13.

BURNHAM and Erwin: Orph., Kansas City.

BURNS and Fulton: Temple, Rochester; Keith's, Indianapolis, 15-20.

BURNS and Kissen: Poli's, Worcester, 8-13.

BURNS, Rilmer and Grady: Colonial, Erie, Pa., 8-13.

BURR and Hope: Temple, Detroit; Temple, Rochester, 8-13; Keith's, Prov., 15-20.

CALVERT Catherine, Co.: Keith's, Wash.; Shea's, Buffalo, 15-20.

CAMERON and O'Connor: Orph., Birmingham; Forsythe, Atlanta, 8-13.

CAMERON Sisters: Keith's, Cinti., 8-13; Grand, Pittsburgh, 15-20.

CANTOR and Lee: Fort Wayne, 8-13.

CARDO and Noll: Poli's, Scranton, 8-13.

CARMEN, Sara, Trio: Dominion, Ottawa, Can.; Columbia, Grand Rapids, 8-13.

CARROLL, Harry: Prospect, B'klyn.

CARUS, Emma and Randall: Orph., Birmingham; Orph., Harrisburg, 8-13; Grand, Pittsburgh, 15-20.

CAUFOLICAN, Chief: Palace, Chgo., 7-13.

CERVO: Orph., Winnipeg.

CHANDLER, Anna: Orph., Oakland; Orph., Sacramento, 2, 3; Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13.

CHING Ling Foo: Orph., Oakland, 7-13.

CHIP and Marble: Hipp., Cleveland; Grand, Pittsburgh, 8-13; Keith's, Cinti., 15-20.

CHUNG Hwa Four: Keith's, Columbus.

CLAREMONT Brothers: Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.

CLARK and Verdi: Maryland, Balto., 8-13; Colonial, Erie, 15-20.

CLAUDE, Toby, Co.: Royal, N.Y.C.

CLAUDIUS and Scarlet: Orph., Montreal, 8-13.

CLAYTON, Dan, Co.: Palace, Chgo., 7-13.

CLIFF, Laddie: Orph., Sioux City, 7-13.

CLIFFORD and Burke: Poli's, Worcester, 8-13.

CLOUD and Carp: Grand, Pittsburgh.

COGHLAN, Gertrude, Co.: Palace, Chgo.

COGHLAN, Rose, Co.: Colonial, N.Y.C.

COLLINS and Hart: Temple, Rochester; Columbia, St. Louis, 7-13.

COLLINS, Lottie: Keith's, Columbus, 8-13; Keith's, Indianapolis, 15-20.

COLLINS, Milt: Orph., 'Frisco, 31-Feb. 13.

COLONIAL Belles, Seven: Orph., Des Moines, 7-13.

COLONIAL Days: Poli's, New Haven.

COMFORT and King: Palace, N.Y.C.; Palace, Springfield, 8-13; Keith's, Boston, 15-20.

CONCHAS, Paul: Prospect, B'klyn; Bushwick, B'klyn, 8-13; Keith's, Boston, 15-20.

CONDON, Eva, and Jack Devereaux: Alhambra, N.Y.C.

CONNELLI, Regina, Co.: Orph., B'klyn; Colonial, N.Y.C., 8-13; Garrick, Wilmington, 15-20.

CONNELLY and Weinrich: Columbia, Grand Rapids; Hipp., Cleveland, 8-13; Keith's, Columbus, 15-20.

COOK, Joe: Victoria, N.Y.C.

COOPER and Smith: Shea's, Buffalo; Shea's, Toronto, 8-13.

COOPER, Joe and Law: Royal, N.Y.C.

CORELLI and Gillette: Bushwick, B'klyn.

COSGROVE and Burns: Royal, N.Y.C.

COSTA Troupe: Orph., Los Angeles, 7-13.

COWBOY Minstrels: Keith's, Toledo; Keith's, Columbus, 8-13; Keith's, Cinti., 15-20.

CRANE, Mr. and Mrs. Douglas: Orph., 'Frisco, 31-Feb. 13.

CREIGHTON Brothers and Belmont: Orph., Seattle, 7-13.

CRESSY and Dayne: Orph., Winnipeg.

CROSMAN, Henrietta: Alhambra, N.Y.C.; Colonial, N.Y.C., 15-20.

CROSS, Wellington, and Lois Josephine: Victory, Stockton, 2, 3; Yosemite, San Jose, 5, 6; Orph., Los Angeles, 7-13.

CROSSMAN and Stewart: Alhambra, N.Y.C.

CUNNINGHAM and Marion: Hipp., Alton, 4-7; Empress, St. Louis, 8-10; Hipp., Terre Haute, Ind., 14-17; New Grand, Evansville 18-21.

CUTTYS, The: Shea's, Buffalo, 15-20.

D'AMORE and Douglas: Shea's, Buffalo, 15-20.

DARE Brothers: Shea's, Buffalo; Shea's, Toronto, 8-13.

DARRELL and Conway: Keith's, Indianapolis.

DAVIS and Celler: Dominion, Ottawa.

DAVIS Family: Keith's, Columbus, 8-13; Hipp., Cleveland, 15-20.

DAVIS, Josephine: Keith's, Boston, 8-13.

DAY at the Circus: Poli's, Hartford, 8-13.

DE BELOS Trio: Poli's, Hartford, 8-13.

DEELEY, Hen, Co.: Orph., Des Moines; Orph., Omaha, 7-13.

DE HAVEN and Nice: Orph., Salt Lake City; Orph., Denver, 7-13.

DE HAVEN, Mr. and Mrs.: Grand, Syracuse; Maryland, Balto., 8-13.

DELMORE and Lee: Grand, Pittsburgh.

DE MAR, Grace: Fort Wayne; Columbia, Grand Rapids, 15-20.

DE SERRIS, Henriette: Orph., Memphis; Bijou, Savannah, 8-10; Victoria, Charleston, 11-13; Orph., Birmingham, 15-20.

DEVEREAUX, Jack, Co.: Alhambra, N.Y.C.; Bushwick, B'klyn, 8-13.

DE VOY, Emmett, Co.: Keith's, Wash., 8-13.

DIKA, Juliet: Poli's, New Haven; Poli's, Hartford, 8-13.

DILLON-Stallard Trio: Fort Wayne, 8-13.

DINEHART, Allan, Co.: Forsythe, Atlanta, 8-13; Orph., Birmingham, 15-20.

DIVINOFF, Ida: Maj., Milwaukee; Maj., Chgo., 8-13.

DOCKSTADER, Lew: Keith's, Toledo; Hipp., Cleveland, 8-13.

DONNELLY, Albert: Victoria, N.Y.C.

DOOLEY and Evelyn: Orph., Sioux City; Orph., Winnipeg, 8-13.

DOOLEY and Ruzel: Keith's, Toledo.

DOOLEY, Ray, Trio: Orph., Harrisburg; Poli's, Scranton, 8-13; Colonial, Erie, Pa., 15-20.

DORR, Marie: Orph., Montreal; Dominion, Ottawa, 8-13.

DOYLE and Dixon: Temple, Rochester.

DRAWEE, Prisco and Hanlo: Hipp., Cleveland.

DUNBAR'S Bell Ringers: Keith's, Columbus; Keith's, Toledo, 8-13; Columbia, Grand Rapids, 15-20.

DUNEDIN Duo: Lyric, Richmond, 1-3; Colonial, Norfolk, 4-6; Victoria, Charleston, 8-10; Bijou, Savannah, 11-13; Orph., Jacksonville, 15-20.

DUNMORE, Evelyn: Royal, N. Y.C.; Maryland, Balto., 8-13; Keith's, Prov., 15-20.

DUPREE, Minnie: Royal, N.Y.C.

"EDGE of the World": Orph., Seattle; Orph., Portland, 7-13.

EDWARDS, Gus, Co.: Keith's, Wash.

ELDRID, Gordon, Co.: Temple, Rochester, 15-20.

ELINORE and Williams: Orph., Frisco; Orph., Oakland, 7-13.

ELLEN, Mary: Keith's, Prov., 8-13.

ELLISON, Glen: Prospect, B'klyn.

EL RAY Sisters: Palace, Chgo.; Orph., Memphis, 7-13.

ERNIE and Ernie: Orph., Seattle; Orph., Portland, 7-13.

ERROL, Bert: Keith's, Boston.

EUGENE Trio: Palace, Chgo.

EVANS, Charles, Co.: Hipp., Cleveland; Columbia, Grand Rapids, 8-13.

FARBER Girls: Keith's, Cinti.; Keith's, Louisville, 8-13.

FARRELL, Taylor: Fort Wayne.

FAY, Eva: Prospect, B'klyn, 15-20.

FELIX and Barry Girls: Orph., Montreal, 8-13.

FIELDS and Lewis: Keith's, Indianapolis, 8-13.

FIELDS, W. C.: Columbia, Grand Rapids; Keith's, Toledo, 8-13.

FISHER and Green: Bushwick, B'klyn; Victoria, N.Y.C., 8-13; Alhambra, N.Y.C., 15-20.

FITZGIBBONS, Marie: Orph., Portland, Ore.

FITZSIMMONS and Cameron: Victoria, Charleston, 8-10; Bijou, Savannah, 11-13; Orph., Jacksonville, 15-20.

"FIXING the Furnace": Keith's, Boston.

FOGARTY, Frank: Keith's, Wash.; Maryland, Balto., 8-13; Prospect, B'klyn, 15-20.

FORD and Hewitt: Prospect, B'klyn.

FORD and Truly: Orph., Montreal, 8-13; Colonial, Erie, Pa., 15-20.

FORD, Max and Mabel: Orph., Montreal.

FRANCIS and Ross: Poli's, Scranton, 8-13.

FRANKLYN, Irene, and Burt Green: Palace, Chgo.; Victoria, N.Y.C., 15-20.

FRIGANZA, Trixie: Alhambra, N.Y.C.; Maryland, Balto., 8-13; Keith's, Phila., 15-20.

GALLERINI, Four: Poli's, Scranton.

ELSIE JANIS

Sailed Saturday on

S. S. Lusitania

Returning as the feature of the big revue

at the

Palace Music Hall, London

Direction MR. ALFRED BUTT

ROSE COGHLAN

Returned to Vaudeville

Direction M. S. BENTHAM

GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist — Direction ALF. T. WILTON

THE AMERICAN COMEDIENNE

Miss IRENE FRANKLIN

With Mr. BURTON GREEN at the Piano

Hotel Marie Antoinette — New York City

ALICE LLOYD

IN VAUDEVILLE

Communications, PAT CASEY

CECILIA WRIGHT

Direction United Booking Offices

VALERIE BERGERE

AND HER COMPANY

In Dramatic Playlets

ALLAN DINEHART

Assisted by MARY LOUISE DYER

In "THE MEANEST MAN IN THE WORLD," by Everett S. Rumsey

Direction MAX HART

BONITA

BACK HOME

After Two Successful Years Abroad

IN VAUDEVILLE

GARDINER Trio: Keith's, Boston, 8-13; Orph., B'klyn, 15-20.
GARDNER, Jack, Co.: Orph., Oakland, 31-Feb. 13.
GASCOIGNE, Cleo: Orph., Memphis; Orph., New Orleans, 7-13.
GAUTIER'S Toy Shop: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
GEORGE, Edwin: Keith's, Indianapolis, 8-13; Grand, Pittsburgh, 15-20.
GILFOIL, Harry: Orph., Sioux City; Orph., St. Paul, 7-13.
GILLETTE, Lucy: Temple, Detroit; Temple, Rochester, 8-13; Keith's, Phila, 15-20.
GILMORE, Frank, Co.: Maryland, Balto., 8-13.
"GIRL from Milwaukee, The": Orph., St. Paul; Orph., Winnipeg, 8-13.
GLADIATORS, The: Shea's, Toronto; Dominion, Ottawa, 8-13.
GOAD, Marion, and Grace London: Alhambra, N.Y.C.
GOLDEN, Claude: Maj., Chgo.; Maj., Milwaukee, 8-13.
GORDON, Eldrid, Co.: Temple, Detroit, 8-13.
GORDON, John R., Co.: Shea's, Buffalo; Shea's, Toronto, 8-13.
GORDON, Paul: Grand, Syracuse.
GORDON and Rica: Grand, Syracuse.
GRAHAM and Randall: Orph., Jacksonville; Orph., Tampa, 8-13.
GRANVILLE, Bernard: Victoria, N.Y.C., 8-20.
GRAZERS, The: Dominion, Ottawa, Can., 8-13.
"GREEN Beetle, The": Columbia, Grand Rapids.
GREEN, Ethel: Keith's, Indianapolis; Keith's, Cincl., 8-13; Grand, Syracuse, 15-20.
GROVER and Richards: Orph., Omaha; Orph., Minneapolis, 7-13.
HALL and Francis: Orph., Salt Lake City, 7-13.
HALPERIN, Nan: Bushwick, B'klyn; Keith's, Wash., 8-13.
HAMAD, Abou, Troupe: Royal, N.Y.C.
HANLON and Clifton: Poli's, Bridgeport, 8-13.
HANLON Brothers: Temple, Rochester; Colonial, Erie, Pa., 8-13.
HARRISON-Brockbank Co.: Orph., Denver.
HAVEMAN'S Novelty: Grand, Pittsburgh; Keith's, Cincl., 8-13; Keith's, Columbus, 15-20.
HAWKINS, Lew: Orph., Duluth, 7-13.
HAWLEY, E. F., Co.: Prospect, B'klyn; Grand, Pittsburgh, 8-13.
HAWTHORNE and Inglis: Orph., Montreal; Dominion, Ottawa, 8-13.
HAYES and Alpaint: Bijou, Savannah, 15-17; Victoria, Charleston, 18-20.
HAYES and Thatcher: Poli's, Hartford, 8-13.
HAYWARD-Stafford Co.: Maj., Ft. Worth, Tex.; Maj., Houston, 7-13; Maj., San Antonio, 14-20.
HENNINGS, John and Winnie: Colonial, N.Y.C., 8-13; Bushwick, B'klyn, 15-20.
HENRYS, Flying: Colonial, Norfolk, 1-3; Lyric, Richmond, 4-6; Hipp., Cleveland, 8-13; Keith's, Toledo, 15-20.
HENSHAW and Avery: Temple, Rochester.
HERBERT, Hugh, Co.: Orph., Seattle; Orph., Portland, 7-13.
HICKEY Brothers: Maryland, Balto., 8-13.
HIGGINS, John: Palace, Chgo., 7-13.
HODGKINS, Mr. and Mrs. Gene: Colonial, N.Y.C.
HOEY and Lee: Prospect, B'klyn; Victoria, N.Y.C., 15-20.
HOFFMAN, Gertrude, Co.: Maj., Chgo.; Hipp., Cleveland, 8-13; Keith's, Indianapolis, 15-20.
HOLMES and Buchanan: Royal, N.Y.C., 15-20.
HOLT, Alf: Colonial, Pa.; Grand, Syracuse, 8-13; Keith's, Toledo, 15-20.
HOPKINS Sisters: Keith's, Phila., 8-13.
HORLICK Troupe: Orph., Frisco, 7-13.
HOWARD and McCane: Orph., Winnipeg, 8-13.
HOWARD and Syman: Orph., Montreal, 8-13.
HOWARD, Charles, Co.: Orph., Sioux City; Orph., Des Moines, 7-13.
HUGHES, Mrs. Gene, Co.: Keith's, Phila., 8-13.
HUNTING, Lew and Mollie: Keith's, Wash.; Prospect, B'klyn, 8-13.
HUSSARS, Nine White: Orph., Salt Lake City, 7-13.
HUSSEY, James, and Jack Boyle: Orph., Seattle; Orph., Portland, 7-13.
HYAMS and McIntyre: Orph., Sioux City; Orph., St. Paul, 7-13.
HYGI, Leona: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.
HYMACK: Keith's, Columbus; Keith's, Cincl., 8-13; Keith's, Indianapolis, 15-20.
IDEAL: Orph., Denver, 7-13.
INGE, Clara: Orph., Kansas City, 7-13.
IRWIN, May, Co.: Orph., New Orleans.
ISHIKAWA Japs: Orph., Harrisburg, Pa., 15-20.
ISMED: Orph., New Orleans.
JACK and Foris: Maj., Milwaukee.
JACOBS'S Dogs: Maryland, Balto.
JAHNS, Three: Orph., New Orleans.
JEFFERSON, Joseph, Co.: Orph., Minneapolis; Maj., Chgo., 8-13.
JOMELLI, Mme.: Orph., 'Frisco; Orph., Oakland, 7-13.
JORN, Carl: Maj., Chgo., 8-13.
JULIET: Bushwick, B'klyn, 15-20.
KAJIYAMA: Orph., B'klyn; Colonial, N.Y.C., 8-13.
KAUFMAN, Minnie: Orph., Salt Lake City, 7-13.
KEANE and Windon: Royal, N.Y.C., 8-13.
KELLY, Walter, Co.: Keith's, Prov., 8-13; Orph., B'klyn, 15-20.
KERVILLE Family: Orph., Kansas City, 7-13.
KIMBERLY and Mohr: Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20.
KINGSTON and Ebner: Orph., Duluth; Orph., Winnipeg, 8-13.
KIRK and Fogarty: Bushwick, B'klyn; Grand, Syracuse, 8-13.
KLEIS, Musical: Poli's, Bridgeport, 8-13.
KOLB and Harland: Orph., Denver; Orph., Lincoln, 8-14; Orph., Des Moines, 15-21.
KORNAU, Fred: Colonial, Norfolk, 1-3; Lyric, Richmond, 4-6; Orph., Birmingham, 8-13; Forsythe, Atlanta, 15-20.
KRAMER and Morton: Orph., Harrisburg.
KRAMERS, The: Poli's, Scranton; Orph., Harrisburg, 8-13.
KREMOLINA and Darras Brothers: Orph., Omaha; Orph., Kansas City, 7-13.
KRONOLD, Hans: Orph., Memphis; Orph., New Orleans, 7-13.
KURTIS'S Roosters: Keith's, Boston, 8-13.
LAAR and Dale: Orph., Jacksonville.
LA FRANCE and Bruce: Orph., Salt Lake City, 7-13.
LAI MON Kim: Orph., Birmingham; Forsythe Atlanta, 8-13; Keith's, Columbus, 15-20.
LAMBERTI: Orph., St. Paul; Orph., Duluth, 7-13.
LA MILO: Keith's, Indianapolis, 8-13; Keith's, Louisville, 15-20.
LAMONT'S Birds: Palace, Springfield; Poli's, Hartford, 8-13.
LANGTON, Lucier, Co.: Forsythe, Atlanta; Orph., Birmingham, 8-13.
LA ROCCA, Rexy: Dominion, Ottawa; Colonial, N.Y.C., 8-13.
LA RUE, Grace: Victoria, N.Y.C.
LASKY'S Act: Keith's, Indianapolis, 15-20.
LA TOSCA: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.
LAUDER, Alex: Victoria, N.Y.C.
LAVARRE, Darling: Keith's, Prov., 8-13.
"LAWN Party": Palace, Springfield; Maryland, Balto., 8-13.
LAWRENCE and Hurtfalls: Orph., Des Moines, 7-13.
LEE and Cranston: Orph., Harrisburg.
LE GROHS: Temple, Detroit, 8-13; Temple, Rochester, 15-20.
LEIGH, Gracie, Trio: Colonial, N.Y.C., 8-20.
LEIGHTONS, Three: Shea's, Buffalo; Shea's, Toronto, 15-21.
LEON, Cecil, Co.: Orph., B'klyn, 8-13; Alhambra, N.Y.C., 15-20.
LEONARD and Russell: Bushwick, B'klyn; Royal, N.Y.C., 8-13.
LE REX and Le Rex: Poli's, Bridgeport.
LEVERING, Co.: Orph., Harrisburg, 8-10.
LEWIS and Russell: Orph., Omaha, 7-13.
LEWIS, Henry: Alhambra, N.Y.C.; Prospect, B'klyn, 8-13; Royal, N.Y.C., 15-20.
LEWIS, Tom, Co.: Bushwick, B'klyn.
LIND, Homer, Co.: Keith's, Phila.
LITTLEFIELD, Marion, Co.: Keith's, Phila.; Keith's, Wash., 8-13; Orph., B'klyn, 15-20.
LLOYD and Britt: Poli's, Hartford.
LLOYD, Alice: Orph., Los Angeles.
LLOYD, Rosie: Grand, Syracuse; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
LOCKETT and Waldron: Orph., New Orleans.
LONDON, Louis: Orph., Oakland, 7-13.
"LONESOME Lassies": Alhambra, N.Y.C., 8-13.
LORETTA Twins: Keith's, Columbus; Columbia, Grand Rapids, 8-13.
LORRAINE and Burke: Victoria, N.Y.C., 15-20.
LOUGHLIN'S Dogs: Orph., Seattle, 7-13.
LOYAL'S Animals: Orph., Portland.
LUCILLE and Mlle. Cockie: Temple, Rochester; Orph., B'klyn, 8-13; Alhambra, N.Y.C., 15-20.
LUKENS, Four: Orph., Montreal, Can., 8-13.
LYONS and Yosco: Colonial, Erie, Pa.
LYRES, Three: Forsythe, Atlanta; Bijou, Savannah, 8-10.
LYTELL, William, Co.: Poli's, Worcester, 8-13; Poli's, Bridgeport, 15-20.
LYTTON, Le Roy, Co.: Keith's, Louisville; Royal, N.Y.C., 15-20.
MA BELLE and Ballet: Orph., Seattle, 7-13.
MacFARLANE, George: Shea's, Buffalo, 15-20.
MACK and Orth: Orph., B'klyn; Bushwick, B'klyn, 15-20.
MACK and Vincent: Orph., Harrisburg, 8-13.
MACK and Walker: Palace, Chgo.; Orph., Memphis, 7-13.
MAGLEYS, The: Keith's, Prov.
MAHONEY and Auburn: Keith's, Phila., 8-13.
MAIDS, Dainty: Poli's, New Haven.
MANCHURIANS, The: Fort Wayne, 15-20.
MANN, Sam, Co.: Orph., Montreal, 8-13.
MARIE, Dainty: Palace, Chgo.
MARKLEY, Frank: Keith's, Toledo; Columbia, Grand Rapids, 8-13.
MARLO and Duffy: Colonial, N.Y.C.; Prospect, B'klyn, 8-13.
MARX Brothers Co.: Keith's, Prov.; Bushwick, B'klyn, 8-13; Orph., Harrisburg, 15-20.
MARRILLA'S Birds: Alhambra, N.Y.C.; Victoria, N.Y.C., 8-13.
MASON and Keeler: Orph., Minneapolis.
MAXINE Brothers and Bobby: Orph., Birmingham; Bijou, Savannah, 8-10; Victoria, Charleston, 11-13.
MAYE and Addis: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.
MAYO and Tully: Shea's, Toronto.
McCLOUD and Carp: Keith's, Columbus, 8-13; Victoria, Charleston, 15-17; Bijou, Savannah, 18-20.
McCONNELL and Simpson: Orph., St. Paul.
McCORMICK and Irving: Orph., Jacksonville; Forsythe, Atlanta, 15-20.
McCURDY, James Kyrle, Co.: Keith's, Columbus, 8-13; Columbia, Grand Rapids, 15-20.
McDERMOTT, Billy: Palace, N.Y.C.; Keith's, Wash., 8-13; Hudson, Union Hill, N. J., 15-20.
McDONOUGH, Ethel: Poli's, Scranton.
McFAYDEN, Alexander: Orph., Seattle; Orph., Portland, 7-13.
McGINN, Frances, Co.: Orph., Montreal, Can., 8-13.
McGREEVEY, Mr. and Mrs. Jack: Shea's, Toronto; Keith's, Phila., 15-20.
McLEANS, Australian: Orph., Los Angeles, 7-13.
McMAHON and Chappelle: Keith's, Wash.; Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.
McMAHON-Diamond Co.: Keith's, Boston, 15-20.
McNAUGHTON, Charles, Co.: Alhambra, N.Y.C.
MEEHAN'S Dogs: Orph., Sioux City; Orph., Memphis, 7-13.
MELVILLE and Higgins: Orph., Winnipeg.
MELVINS, Three: Orph., Jacksonville; Forsythe, Atlanta, 8-13.
MERCEDES: Orph., 'Frisco.
MERKETT, Bert: Orph., Sioux City; Orph., St. Paul, 7-13.
METTETTIS, Five: Orph., Duluth; Keith's, Toledo, 8-13.
MIJARES: Orph., Seattle, 7-13.
MILES, Homer, Co.: Temple, Rochester; Royal, N.Y.C., 8-13; Keith's, Wash., 15-20.
MILLERS, and Lyles: Keith's, Phila.; Keith's, Boston, 8-13.
MILLER and Vincent: Orph., Kansas City; Columbia, St. Louis, 7-13; Orph., Memphis, 15-20.
MILLERS, Juggling: Hudson, Union Hill, N. J., 15-20.
MILLMAN, Bird: Orph., Montreal; Dominion, Ottawa, 7-13.
MILTON, Walter, Co.: Shea's, Toronto.
MONKEY Circus: Orph., Denver; Orph., Lincoln, 7-13.
MONTGOMERY and Moore: Orph., Lincoln; Orph., Kansas City, 7-13.
MONTGOMERY Marshall: Keith's, Boston, 8-13.
MOORE and Hager: Orph., Denver; Orph., Lincoln, 7-13.
MOORE and Young: Alhambra, N.Y.C.; Bushwick, B'klyn, 8-13; Royal, N.Y.C., 15-20.
MORTON and Austin: Orph., Omaha; Keith's, Prov., 8-13.
MORTON, Sam and Kitty: Orph., Winnipeg.
MORTON, Clara: Colonial, N.Y.C.
MORTON, Ed.: Keith's, Prov., 15-20.
MOTORING: Bijou, Savannah, 4-6; Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20.
MULLANE, Frank: Grand, Pittsburgh; Keith's, Cincl., 8-13; Fort Wayne, 15-20.
MULLEN and Coogan: Maj., Milwaukee; Maj., Chgo., 7-13.
MURPHY, Mr. and Mrs.: Colonial, Norfolk, 1-3.
NARDINE, Grazia: Temple, Detroit; Temple, Rochester, 8-13.
NASH, Julia, Co.: Orph., Harrisburg; Colonial, Erie, 15-20.
NAZARRA, Nat, Co.: Keith's, Phila., 15-20.
NAZIMOVA, Mme., Co.: Palace, N.Y.C.
NEPTUNE'S Garden: Palace, N.Y.C.; Prospect, B'klyn, 15-20.
NERRIT, Evelyn: Maryland, Balto.; Keith's, Wash., 8-13; Bushwick, B'klyn, 15-20.
NEWBOLD and Bribben: Orph., Montreal.

B. F. Keith's Circuit of Theatres

E. F. ALBEE, General Manager

For Booking, address S. K. HODGDON, Palace Theatre Bldg., New York City

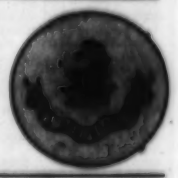
The Orpheum Circuit of Theatres

MARTIN BECK, General Manager

For Booking, address FRANK VINCENT, Palace Theatre Bldg., New York City

William BURR and Daphne HOPE

In an Artistic, Modern Love Episode
"A LADY, A LOVER AND A LAMP"
Direction Jenie Jacobs



FRANK FOGARTY

The Dublin Minstrel

Direction Albert Sutherland

JAMES McCORMACK & ELEANOR IRVING

"BETWEEN DECKS"
By THOMAS J. GRAY
Direction EDWARD S. KELLER

RAY SAMUELS

The Blue Streak of Vaudeville

Booked Solid United Time

ROBERT T. HAINES

And His Associate Players, Presenting
"THE MAN IN THE DARK"
Direction M. S. BENTHAM

CLAIRE ROCHESTER

Headlining in Vaudeville

ALAN BROOKS

Presenting
"STRAIGHTENED OUT"
Written and Staged by Mr. Brooks
Direction MAX HART
Two Laughs a Minute

AL RAYNO'S BULL DOGS

Bully Comedians Foot Ball Frolics
DIRECTION M. S. BENTHAM

ERNEST ANDERSON and MARJORIE BURT

In Vaudeville for the Season
Booked Solid Direction Jos. M. Schenck

M. S. BENTHAM PRESENTS

THE MAGLEYS

SPECIALTY DANCERS
In an Original Dance Review

NEWHOUSE-Snyder Co.: Orph., Sacramento, 2, 3; Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13.
NICHOLS, Nellie: Orph., B'klyn; Maryland, Balto., 15-20.
NONETTE: Prospect, B'klyn, 15-20.
NORCROSS and Holdsworth: Lyric, Tampa.
NORDSTROM, Francis, Co.: Poli's, Hartford.
NORDSTROM, Marie: Maryland, Balto.
NORTH, Frank: Orph., Minneapolis; Maj., Milwaukee, 7-13.
NORRIS, Five Musical: Spokane, Wash.; Orph., Seattle, 8-14; Orph., Victoria, B. C., 15-21.
NUGENT, J. C., Co.: Grand, Syracuse; Poli's, Hartford, 8-13.
OAKLAND Sisters: London.
OAKLAND, Will, Co.: Orph., Omaha; Orph., Sioux City, 7-13.
O'BRIEN, Havel, Co.: Orph., Harrisburg.
OKABE Jaks: Maryland, Balto.; Keith's, Wash., 15-20.
OLDRONS, The: Bushwick, B'klyn, 15-20.
PAHLEN and Frabito: Orph., Kansas City; Orph., St. Paul, 7-13.
PATRICOLA, Six: Royal, N. Y.C., 8-13; Keith's, Boston, 15-20.
PATTERSON, Burdella: Orph., Duluth, 7-13.
PATTERSONS, Bounding: Colonial, Erie, 15-20.
PAULINE: Orph., Duluth.
PEARSON and Goldie: Temple, Detroit; Temple, Rochester, 8-13.
PEDERSON Brothers: Keith's, Wash., 8-13.
"PEKIN Mysteries": Bushwick, B'klyn; Hudson, Union Hill, N. J., 8-13.
PELLETIER, Pierre: Orph., Salt Lake City.
PERRA, Lupita: Shea's, Toronto, 8-13; Temple, Rochester, 15-20.
PHILBRICK and Cardownie Sisters: Grand, Pittsburgh.
PHILLIPS and White: Grand, Syracuse.
PIATOV and Glaser: Orph., Denver; Orph., Lincoln, 7-13.
PIETRO: Keith's, Wash., 8-13.
PILSENER, Sisters: Victoria, N.Y.C.
"PIPES of Pan, The": Bushwick, B'klyn; Orph., B'klyn, 15-20.
PIPIFAX, Paula: Keith's, Phila.
POLLOCK, Milton, Co.: Orph., Montreal; Dominion, Ottawa, 8-13; Victoria, N.Y.C., 15-20.
POWELL'S Dogs: Orph., Duluth; Orph., Winnipeg, 7-13.
PRESIDENT: Victoria, N.Y.C.
PRIMROSE Four: Palace, Chic.; Orph., Memphis, 7-13.
PRINCE, Arthur: Colonial, N. Y.C.; Keith's, Phila., 8-13.
PRUETT, Bill: Hipp., Cleveland; Orph., Harrisburg, 15-20.
PUCK, Harry and Eva: Shea's, Buffalo; Shea's, Toronto, 15-20.
QUICK, Mr.: Poli's, New Haven.
QUIRIGO, Manuel: Maryland, Balto.
RAJAH, Princess: Orph., Lincoln; Orph., Omaha, 7-13.
RAVENSCROFT, Charlotte: Keith's, Phila.
RAY and Hilliard: Keith's, Toledo.
RAYMOND and Heidler: Columbia, Grand Rapids; Temple, Detroit, 8-13; Temple, Rochester, 15-20.
REBLA: Orph., Los Angeles.
REDFORD and Winchester: REDHEADS, The: Orph., Omaha; Columbia, St. Louis, 7-13.
REISNER and Gores: Orph., New Orleans.
REX Comedy Circus: Colonial, Norfolk, 1-3; Lyric, Richmond, 4-6.
REYERN and Ray: Waterbury, 8-13.
RICHARD Brothers: Hudson, Union Hill, N. J., 8-13.
RIDLEY and Fleming: Orph., Omaha, 7-13.
RIGGS and Witchie: Keith's, Wash., 15-20.
RIGOLETTO Brothers: Orph., Portland.
RING, Blanche: Orph., Kansas City; Orph., Omaha, 7-13.
ROACH and McCurdy: Maryland, Balto.; Keith's, Prov., 8-13; Keith's, Boston, 15-20.
ROBERTA and Verera: Bushwick, B'klyn; Orph., B'klyn, 8-13.
"ROBIN": Victoria, N.Y.C.
ROCHESTER, Claire: Victoria, N.Y.C.
ROCHEZ, Monks: Temple, Detroit, 8-13; Temple, Rochester, 15-20.
ROGERS, Will: Colonial, Norfolk, 1-3; Lyric, Richmond, 4-6; Grand, Rochester, 15-20.
ROLLAND and Farrell: Keith's, Boston.
ROMANS, Seven: Grand, Syracuse.
ROONEY and Bent: Orph., B'klyn; Temple, Detroit, 15-20.
ROSE, Harry: Victoria, N.Y.C.
ROSE'S Novelty: Waterbury, 15-20.
ROSS, Eddie: Keith's, Indianapolis, 8-13; Hipp., Cleveland, 15-20.
ROYER, Al, and Sister: Orph., Duluth; Orph., St. Paul, 15-20.
ROYE, Ruth: Shea's, Buffalo; Shea's, Toronto, 8-13; Hipp., Cleveland, 15-20.
RUGGERI, Ilma: Orph., Oakland, 31-Feb. 13.
RYAN and Lee: Victoria, N.Y.C.; Keith's, Phila., 8-13; Maryland, Balto., 15-20.
RYAN and Tierney: Alhambra, N.Y.C.; Victoria, N.Y.C., 15-20.
SALES, Chick: Orph., Memphis; Orph., New Orleans, 7-13.
SALIC Brothers: Poli's, Worcester, 8-13.
SALON Singers: Keith's, Indianapolis.
SAM Loaz Tack Co.: Shea's, Buffalo; Shea's, Toronto, 15-20.
SAMOYA: Poli's, Hartford; Palace, Springfield, 8-13.
SAMUELS, Ray: Orph., Seattle, 7-13.
SANTLY and Norton: Orph., Frisco, 7-13.
SANTLEY, Joseph, Co.: Orph., Los Angeles.
SAWYER, Joan, Co.: Shea's, Buffalo; Orph., B'klyn, 8-13.
SCENES from Grand Opera: Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
SCHAFFER, Sylvester: Orph., St. Paul; Orph., Minneapolis, 7-13.
SCHOLDER, Heinz: Orph., Kansas City; Orph., Omaha, 7-13.
"SCHOOL Playground": Orph., B'klyn, 15-20.
SCHRECK and Percival: Hudson, Union Hill, N. J.
SCHWARZ Brothers: Orph., Oakland; Orph., Sacramento, 2, 3; Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13.
SEBASTIAN and Bentley: Orph., Kansas City; Orph., Des Moines, 7-13.
SEMON, Charles F.: Victory, Stockton, 2, 3; Yosemite, San Jose, 5, 6.
SHARP and Turek: Victoria, N.Y.C., 8-13.
SHARROCKS, The: Orph., Omaha; Orph., Minneapolis, 7-13.
SHAW, Lillian: Victoria, N.Y.C., 8-13.
SHEAN and Warren: Victoria, N.Y.C., 8-13.
SHORE, Hermine, Co.: Orph., Memphis; Orph., New Orleans, 7-13.
SKATING Bliss: Orph., Birmingham, 15-20.
SMITH, Irene and Bobby: Keith's, Boston; Keith's, Prov., 8-13.
SMITH, Tom: Victoria, N.Y.C., 8-13.
SNOWDEN, Elphys, Co.: Maj., Chgo.
SOCIETY Buds: Keith's, Cinti.; Keith's, Louisville, 8-13; Hipp., Cleveland, 15-20.
SOLIMMES, The: Hudson, Union Hill, N. J., 15-20.
SOLTI Duo: Victory, Stockton, 2, 3; Yosemite, San Jose, 5, 6; Orph., Oakland, 7-13.
SONG Revue: Bushwick, B'klyn, 8-13; Royal, N.Y.C., 15-20.
SPINETTE Quintette: Orph., Salt Lake City; Orph., Denver, 7-13.
SQUARING Accounts: Keith's, Boston, 15-20.
STANLEY, Allen: Temple, Detroit, 8-13; Temple, Rochester, 15-20.
STANLEY, John, Co.: Victoria, N.Y.C.
STANLEY, Stan, Trio: Palace, Chgo.; Columbia, St. Louis, 15-20.
SAMOYA: Poli's, Hartford; Palace, Springfield, 8-13.
STEINER Trio: Hipp., Cleveland.
STEVENS, Edwin, Co.: Orph., Portland.
STEVENS, Hal, Co.: Colonial, Erie.
STEWART and Donahue: Keith's, Prov., 15-20.
STILLINGS, The: Victoria, N.Y.C., 8-13.
STONE and Hughes: Orph., Des Moines; Orph., Minneapolis, 7-13.
SURRAT, Valeska: Keith's, Prov., 15-20.
SUTTON, McIntyre and Sutton: Maryland, Balto.; Forsythe, Atlanta, 8-13; Orph., Jacksonville, 15-20.
SWOR and Mack: Orph., Sioux City; Palace, Chgo., 7-13.
TAMER, The: Orph., Harrisburg, 15-20.
TANGUAY, Eva: Prospect, B'klyn; Colonial, N.Y.C., 8-13; Grand, Syracuse, 15-20.
TARKEO, Ann, Co.: Orph., Des Moines; Orph., St. Paul, 15-20.
TATE and Tate: Poli's, Scranton.
"TELEPHONE Tangle": Maryland, Balto., 15-20.
TEMPEST, Florence, Co.: Forsythe, Atlanta; Orph., B'klyn, 8-13; Keith's, Phila., 15-20.
TERRY, Frank: Garrick, Wilmington, 8-13.
THOMPSON, Charles: Keith's, Boston.
THOMPSON, Jas., Co.: Orph., Salt Lake City, 7-13.
THOSE Four Boys: Colonial, N.Y.C.
THOSE French Girls: Keith's, Toledo.
TIGHE, Harry and Babette: Keith's, Louisville.
TIMBERG, Herman: Grand, Syracuse.
TORCA, Four, Sisters: Keith's, Boston.
TOYE, Dorothy: Orph., Minneapolis; Orph., Duluth, 7-13.
TOYO Troupe: Grand, Pittsburgh; Grand, Syracuse, 15-20.
TRAVILLA Brothers and Seals: Orph., Des Moines; Orph., Sioux City, 7-13.
TREAT'S Seals: Keith's, Boston, 15-20.
TREVITT'S Military Dogs: Keith's, Toledo; Hipp., Cleveland, 8-13.
TROVATO: Orph., Kansas City; Maj., Milwaukee, 7-13.
TURELLY: Keith's, Boston.
TYPES, Three: Maj., Milwaukee, 7-13.
UHRER, Charles and Fannie: Orph., Birmingham; Grand, Pittsburgh, 8-13.
VADIE, Mlle., Harem, Co.: Orph., Oakland, 7-13.
VALERIA, Rose, Sextette: Prospect, B'klyn; Royal, N. Y.C., 8-13; Keith's, Wash., 15-20.
VAN and Schenck: Palace, N. Y.C.; Alhambra, N.Y.C., 8-13; Orph., Harrisburg, 15-20.
VAN BERGEN, Martin: Keith's, Phila., 15-20.
VAN, Billy B., Co.: Orph., Salt Lake City, 7-13.
VAN, Charles and Fannie: Columbia, Grand Rapids; Keith's, Toledo, 8-13.
VANDINOFF and Louie: Keith's, Prov.; Shea's, Buffalo, 15-20.
VAN HOVEN: Hudson, Union Hill, N. J.; Alhambra, N.Y., 8-13.
VERNON, Hope: Keith's, Louisville; Keith's, Toledo, 8-13; Grand, Syracuse, 15-20.
VETERANS, The: Hipp., Cleveland; Grand, Syracuse, 15-20.
VINTON, Ed. and Bunter: Fort Wayne, 8-13; Keith's, Indianapolis, 15-20.
VIOLINSKY: Orph., Los Angeles, 1-14; Orph., San Diego, 15-20.
VOELKER, Mr. and Mrs.: Keith's, Indianapolis, 8-13.
VOLUNTEERS, The: Keith's, Boston; Orph., Harrisburg, 8-13; Orph., B'klyn, 15-20.
WADE, John P., and Co.: Forsythe, Atlanta.
WAKEFIELD, W. H.: Shea's, Toronto; Orph., Montreal, 8-13; Alhambra, N.Y.C., 15-20.
WALDEMAR, Young and Jacobs: Orph., Minneapolis; Orph., Winnipeg, 7-13.
"WALL Between, The": Orph., Seattle; Orph., Portland, 7-13.
WALLENSTEIN and Freeley: Victory, Stockton, 2, 3; Yosemite, San Jose, 5, 6.
WALSH, Blanche, Co.: Orph., B'klyn, 8-13.
WALTON, Maurice and Florence: Orph., B'klyn.
WARD and Cullen: Maj., Chgo.
WARREN, Genevieve, Co.: Orph., Lincoln; Orph., Kansas City, 7-13.
WARREN and Conley: Hipp., Cleveland.
WATER Lilies, Six: Maj., Chgo., 7-13; Temple, Detroit, 15-20.
WATKINS, Harry: Orph., Winnipeg.
WEH and Burns: Keith's, Cinti.; Temple, Detroit, 8-13; Temple, Rochester, 15-20.
WEBB, Charles: Orph., Seattle, 15-20.
WEBB, Nella: Colonial, N.Y.C.
WERNER-Amoros Troupe: Keith's, Prov.
WESTON and Clare: Colonial, N.Y.C., 8-13; Alhambra, N.Y.C., 15-20.
WESTON and Leon: Colonial, Erie, 8-13.
WESTON, Willie: Keith's, Louisville; Grand, Pittsburgh, 8-13; Keith's, Wash., 15-20.
WHITE, Caroline: Palace, N. Y.C.
WHITE, Clayton, Co.: Maj., Chgo., 7-13.
WHITING and Burt: Orph., Seattle; Orph., Portland, 7-13.
WHITMAN, Frank: Colonial, Erie, 8-13.
WILDE, Mr. and Mrs. G.: Orph., Memphis; Orph., New Orleans, 7-13.
WILLIAMS and Segal: Palace, Springfield, 8-13.
WILLIAMS and Wolfus: Orph., Salt Lake City; Orph., Denver, 7-13.
WILLIS Brothers: Prospect, B'klyn, 8-13; Maryland, Balto., 15-20.
WILLS and Hassen: Lyric, Tampa; Orph., Birmingham, 8-13.
WILLS, Nat M.: Temple, Rochester; Keith's, Phila., 8-13; Keith's, Toledo, 15-20.
WILSON, Jack and Batie: Keith's, Indianapolis; Keith's, Cinti., 8-13; Keith's, Louisville, 15-20.
WOLFE, Musical: Palace, Springfield, 8-13.
"WOMAN Proposes": Orph., Frisco, 31-Feb. 13.
WOOD, Britt: Forsythe, Atlanta; Orph., Jacksonville, 8-13; Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
WOOD, George Wee: Royal, N.Y.C.; Alhambra, N.Y.C., 8-13; Keith's, Prov., 15-20.
WOODS and Woods Trio: Bushwick, B'klyn, 8-13.
WOODMAN and Livingston: Keith's, Indianapolis; Grand, Pittsburgh, 8-13; Columbia, Grand Rapids, 15-20.
WRIGHT, Cecelia: Keith's, Phila., 8-13.
WYNN, Bessie: Victoria, Charleston, 1-3; Bijou, Savannah, 4-6; Forsythe, Atlanta, 8-13; Orph., Jacksonville, 15-20.
YOKOHAMA Japs: Palace, Springfield, 8-13; Poli's, Bridgeport, 15-20.
YOSCARYS, The: Bijou, Savannah, 1-3; Victoria, Charleston, 4-6; Palace, Springfield, 8-13.
ZARRELL, Leo, Trio: Orph., Los Angeles.
ZENDA Troupe: Bijou, Savannah, 15-17; Victoria, Charleston, 18-20.

ANGELO PATRICOLO

The Italian Pianist

Scored a Tremendous Success

At the PALACE THEATRE (N. Y.)
LAST WEEK

Direction ALF. T. WILTON — Steinway Piano Used

VAUDEVILLE'S MOST BEAUTIFUL POSING ACT

Mme. HENRIETTE DE SERRIS

And a Company of 12 Artists
Direction FRANK EVANS, Inc.

MARION MURRAY

Assisted by HAROLD VOSBURGH

"A Modern Prima Donna" — By Edgar Allan Woolf

NAN HALPERIN

Management M. S. BENTHAM

CECIL LEAN

Assisted by
CLEO MAYFIELD
Direction M. S. BENTHAM

NAT M. WILLS

THE HAPPY TRAMP

Keith and Orpheum Time — Direction M. S. BENTHAM

JOAN SAWYER

Assisted by GEORGE HARCOURT
IN VAUDEVILLE

EVELYN NESBIT

—AND—

JACK CLIFFORD

SONGS and MODERN DANCES — Direction H. B. MARINELLI

SAM BARTON

Silent Tramp Comedian
Direction Max Hart

BROOKS AND BOWEN

Two dark spots of joy.
Direction HARRY WEBER

MERCEDES

DIRECTION
UNITED AND ORPHEUM TIME

THE ORIGINAL

Spissell Bros. and Mack

In a European Novelty

THE NEW CHEF

Direction M. S. Bentham

The Great

HOWARD

Like good wine, improves with age

Direction . . Morris & Feil

SONIA

BARABAN

and

CHARLES G.

GROSS

Modern and Sensational Whirlwind Dancers

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

A STATE RIGHTS REVIVAL

THE plan of selling feature pictures by State rights is returning, say the "wise ones" up and down Broadway. The sentiment is echoed by exchange men and exhibitors across the country.

State rights will return. And why? Not because of anything inherently wrong with the method of distribution by means of "feature programmes." The idea and theory of the "feature programme" will remain as correct as ever, there are programmes that will continue to wax strong and make money. The return of State rights will be due to many of the programmes themselves, to the men who held the reins, to the "fly-by-night" programmes that arose to rival the fly-by-night manufacturers.

Exchanges are tired of tying up with "programmes," which delivered a picture this week, none the next, and then one of doubtful merit. Producers have tired of turning their pictures over to programmes which then had to cut prices to rock bottom levels to get bookings.

With the return of State rights the prospect of a business organized into the hands of a few "big fellows" will disappear. Good pictures and producers of good pictures will stand on their own feet, to make big profits or to lose, to stand or fall solely on the merits of their own productions.

The newcomers in all parts of the country whose only opportunity of entering the film field has been by sinking their money in a stock jobbing programme will do much to aid the success of the State rights revival. This new capital is the kind that will be of benefit to the picture game.

There will be programmes—but the "fly-by-nighters" of the programme field will fall by the wayside. There will be no room for the stock jobbers whose coming to the picture fold has brought naught but injury.

State rights are here now—for the producer with faith in his picture, for the exchange man with belief in his showmanship. *Go out and get the money.*

A NEW ARMY OF EXHIBITORS

Do you sell anything connected with motion pictures? Films, screens, projection machines—anything at all? THE MIRROR wants to offer you a new market, a rich market, and a market here at home.

There's an army of over a thousand State rights the prospect of a business organized into the hands of a few "big new exhibitors mobilizing right now; an army formed from the men who have been reading THE MIRROR for thirty-six years. Showmen, all of them, but practically all are entering a strange land when they cross the threshold of Filmland.

KLAW and ERLANGER and the SHUBERTS have combined—to the extent that they have decided that there is too much competition between legitimate theaters in the smaller cities of the country. A cure is sought for the troubles of the legitimate stage by eliminating many of these playhouses, leaving only as many in each city as it is believed will be supported.

The theaters that are eliminated will be turned to pictures. A stroke of the pen will accomplish, in a single day, a task that a hundred builders would require months to do. A million of new capital would not add to the roster of picture theaters the number that will be brought in by this move. Theaters that rank with the best in their territories: large, first-class houses that have seen the most noted of stage attractions will be thrown open to the screen.

It's all here within the grasp of your hand. A new market—but a home market—with none of the labor and toil, the uncertainty attached to developing an export market. THE MIRROR offers you this market—and it is the only medium that reaches it. THE MIRROR has been the guide and friend of this army of new exhibitors for thirty-six years; it will continue to counsel and aid them as they enter Filmland. Line up with THE MIRROR and be there to extend a welcome.

IRVING CUMMINGS makes his debut with the American Company in "The Happier Man," a Beauty single-reeler scheduled for release on Feb. 16.

JOHN MASON, Coming in Famous Players' "Jim the Penman."

FRITZI SCHEFF, Will Be Presented by Bosworth in "The Pretty Mrs. Smith."

EDITH WYNNE MATHISON, To Star in Lasky-Belasco Picturization of "The Governor's Lady."

A TRIO OF STAGE STARS SOON TO MAKE THEIR SCREEN BOWS.

LITTLE BROTHER TO "BUL-BUL"

FILMLAND should have been proud of JIGGS, of Bul-Bul fame. Suave, clever, and game to the core, JIGGS was a promoter at the top of his profession. Wall Street had no better than JIGGS; and, indeed, his talents were largely wasted on the motion-picture field, where he was in competition with hundreds of less able men. Every cafe on the Rialto had its film promoter, every group of three was organizing a feature company. Then there were the hundreds of traveling promoters, who carried the gospel of "film companies, backed by local capital," to the smaller cities throughout the country. Trade-paper men paraphrased the poet, and sang:

Count that day lost whose low descending sun
Brings no new film company, no "sucker done."

But these were the pikers in search of small money, satisfied with the crumbs that fell from the table of JIGGS and his fellow big manipulators. While JIGGS found his easiest victims in the supposedly shrewd Wall Street men who never talked in terms of less than a quarter million, these smaller ones sought the retired veterinerian or retailer whose thirty thousand dollar bank account kept him awake nights crying for investment.

But even the little brothers to big BUL-BUL have interesting tales to tell. Take an average case.

Three men with but a single dollar meet in a Broadway cafe near Forty-second Street. They are born promoters, for it doesn't take more than one drink to make each forget his all but empty wallet, and to change the conversation from dollars to thousands.

"If I had five thousand now I could gather a mint of money with a good war picture," says JINKS.

"Met a retired dry goods dealer who has some coin the other night." This comes from BANKS, who is wondering whether he can negotiate another trip to the free-lunch counter without being detected. "Became very interested when he heard that I was in the picture game. Wouldn't let me stop talking about the millions that have been made in the business."

"He's our man." DIRKS, the third member of the party, has brightened up, and the "search for the sucker" is on. Recklessly BANKS tosses out the remainder of his dollar and calls for another drink.

SEMPLE, the retired dry goods merchant, always thought that he sought and arranged the first conference. His eyes glistened and his fingers worked nervously as he listened to JINKS dilate on the wonders of the film game.

"Why," JINKS was declaiming, "CARL LAEMMLE had a plug nickel and a busted shoe lace when he started in the business, and now he's worth a million and feeds his prize cattle on yellow backs. GEORGE KLEINE had a torn ticket for the Chicago Elevated when he entered the film game, and 'Quo Vadis' alone made him fourteen millions and it's still working. The money is still there for any who want to get it. SOL LICHINSKY made two hundred thousand on his 'Curse of the Milk-White Slave' last year."

BANKS and DIRKS chimed in with even more wonderful visions. By dint of hard scraping the trio had gathered together $50, and with that amount to lend encouragement they could talk the Statue of Liberty into fox trotting. The result can be guessed. Before the conference ended, SEMPLE had prevailed on the trio to allow him to enter their newly organized Non Plus Ultra Feature Film Company. They consented to take five thousand of his money.

The first feature was to be "War's Awful Horror," or, "Intimate Views of Staten Island and a Few Old Uniforms."

Trade papers were found to accept the company's advertisements, and the paid copy was followed by half-column interviews on the future of the picture art, by Messrs JINKS, BANKS, DIRKS and SEMPLE. Offices were engaged, flashy stationery printed, and several weeks spent in preparatory work. As each of the three film men was drawing a fat salary every week, it is not surprising that about the time production started the funds ran dangerously low.

(*Continued on Page 29*)

MACK SENNETT'S FORCES

Preparing for 1915 Campaign—Ford Sterling Returns to the Fold—Other News Along the Coast

ELMA GILLETTE.

Elma Gillette, pictured above, is another dramatic actress who has forsaken the stage for the screen. Miss Gillette has been playing for the Gustave Frohman Corporation. This is her first season in picture work in New York, but in Los Angeles Miss Gillette was well known in connection with a number of the film stock companies.

LOS ANGELES (*Special*).—Mack Sennett proudly presents his 1915 string. It would require a round-robin to do his notable comedy players justice. Harry Gribbon, of the Morosco forces, is the latest addition. Mack says he is another swift comer, and Sennett is one of the best little pickers in the country. Mable Normand, of course, remains at the old stand, while Charley Murray has been signed again under the Keystone standard. Ford Sterling, seized while in flight toward the vaudeville circuit, has begun work at the place where he attained his maximum. Sid Chaplin, of the famous English family of fun-makers, is another notable, while the wall-eyed "henpeck" Chester Conklin has been glued. Mack Swain will hold up those peaky pants for another year at least, while fighting all comers at Sennettville. All these players will be seen in Keystone singles and two-reel specials, with the premier comedy producer, Sennett, in full command, his eagle eye on the stages and also the screen of the projecting room. The rare judgment of the masterful Sennett in the cutting room, in addition to his acquisition of his many stars, is one of the qualifications which lend such great success to the productions of that studio.

Resident Manager Al. Kaufman, of the Famous Players, announces the engagement of the following stars, to enact principal roles in future productions: Donald Crisp, formerly director and leading man of the Griffith-Mutual; Marshall Neilan, recently managing director and leading man of the Kalem comedy studio here; J. Ferrel MacDonald, the well-known character actor, and Jack Pickford, the clever juvenile. These, together with Harold Lockwood, the standby, are busily engaged in playing "The Love Route" and "Rags" at the Hollywood studio.

Clary Joins Griffith

Charles Clary, "the man with the graceful hands," has accepted an engagement with the Griffith-Mutual forces. Mr. Clary will be remembered vividly because of his work in Selig pictures and features.

Andrew Arbuckle, brother of Macklyn Arbuckle, is appearing as the "missionary" in "Pretty Mrs. Smith," with Fritzi Scheff.

Many inquiries concerning the next visit of Colonel W. N. Selig from hosts of friends in the Angel City. The colonel's absences are becoming as marked as his lively, stirring visits to the city upon which he has bestowed the most magnificent studio and zoo of the world.

Harry Woodruff, star in "Brown of Harvard" and "When We Were Twenty-one," has been engaged to play in features at the local Mutual studio. He will be seen in four-reel releases put out by Griffith's forces. Other notable stage stars are to be engaged also.

The Biograph army is making hay in the sunshine land. Each of the seven directors is up to schedule, while Dell Henderson is putting across his split-reel comedies in jig-time, the inimitable Dave Morris leading off for the fun-makers. "Magic" is the name of a corking production now in hand. Generalissimo Lee (Grouche) Dougherty, alias "Dockerty," has aroused suspicion by revealing three (!) suits of clothes, none of them dyed over. He is very friendly with yours truly, however, having his huskies throw us out of the grounds at every call. Even this attention from Lee is an honor. We absolutely refuse to be ignored.

Fred Thomson Returning

Fred A. Thomson, who directed "The Goose Girl," "The Country Boy," and other features for Lasky, announces that he will leave for New York, having concluded his contract work here. He will be remembered as producer of "The Christian" and "Curse of the Golden Land," while with the Vitagraph.

A report of ill fortune attending True Boardman comes from San Mateo, where the well-known actor was at work for the Liberty Company. Rumor has it that True was badly injured, but replies to queries sent north have not been received. The colony is deeply grieved, but hopes that reports are exaggerated.

F. J. Beebe, "first aid to suffering correspondents," who scintillates at the publicity bureau of the Universal, formerly was a scooperino star of newspaperdom, having served his time as an inmate of many "shops" before entering the legitimate game of putting them over on trusting trade journals. We are strong for live ones like Beebe.

Princess Hassan Arrives

Princess Ibraham Hassan, as gloomily forecast by this department, not only was "put over," but exceeded all expectation, suspicions and records. Not only were the predicted Turkish spies thick upon her trail, but there were really more of them than our feeble intellect conjured up. "According to th' papers," the princess had a terrible time "eluding her pursuers," but, "guarded by the police as she was rushed from depot to train and from train to depot," she managed to arrive safely in Los Angeles. As the local police department is adept at guarding princesses who escape from harems, it is expected that the princess actress will be able to finish the feature for which she has been engaged by the Universal company. But one must acknowledge the mighty clever manner in which the greatest public interest has been aroused in this new film actress of real royal title.

George Beban, said to be the greatest living exponent of Italian character, has arrived and is at work on the production of his vaudeville masterpiece, "The Sign of the Rose," under personal direction of Thomas H. Ince, director-general of the New York Motion Picture Company Corporation. A specially-engaged cast will aid in filming this feature. Raymond B. West, "the boy director," is working in collaboration with Mr. Ince.

A story within a story is to be told in the feature drama, "The Truth of Fiction," an American production. Director Henry Otto has the work in charge and will endeavor to show that the printed words of fiction may arouse men and women to the truth of their own conditions, with good results. That the capable Otto will succeed in this unusual picture is a foregone conclusion.

Photoplayers Prepare for Ball

The strength of the Photoplayers' Club has been thrown into the titanic task of preparing for the great annual ball of that organization, under handicaps which proved no slight obstacles. Two affairs, closely linked with the term "photoplayers," already have been presented to the public. To arouse the people to the fact that the film colony itself has not yet made its annual public appearance but will entertain all comers Feb. 12, St. Valentine's Eve, is the task. Celebrities such as Mary Pickford, Mabel Normand, Dorothy and Lillian Gish, Mae Marsh, Bessie Eyton, Bessie Barriscale, Mona Darkfeather, Helen Holmes, Anna Little, Edna Maison, Dorothy Davenport, Myrtle Stedman, Lois Weber, Grace Cunard, Pauline Bush, Margarita Fischer, Stella Raseto, Victoria Forde and others as beloved—to say nothing of male stars—will grace this important affair. The grand march will prove a spectacle of brilliant aspect, according to the line-up now approved by officials of the Photoplayers. The affair will scintillate at great Shrine Auditorium with some of the most famous men of filmdom in charge.

The novel "Circular Staircase" is twisting its way through the film box at the Selig Mission studio, under the masterly guidance of Director R. J. Le Saint. Stella Raseto, Guy Oliver, Eugene Besserer, Fred Huntley and other notables from the cast.

Fritzi Scheff says it doesn't hurt a "legitimate" star a bit to appear in pictures. She declares that it is a "refreshing" experience for her after years of rehearsals, long performances and rushing about the country. Fritzi has not proven why on wardrobe since appearing here, despite of the night-robe story. Miss Scheff made her first operatic success right here in Los Angeles; now she is going to repeat it in a made-in-Los-Angeles film picture. The active star certainly seems to be enjoying her new work in "The Pretty Mrs. Smith."

The Week's Best Laugh

Little Mary's poodle slumbered upon a few draperies and silk pillows in a rented bungalow while the "queen" was here last year, and now the inconsiderate owner is suing for damages because the odor of dog lingers around the old homestead. If Mary's lawyer is up to snuff he will put in a counter bill of large proportions for the honor done the horrid old bungalow through the presence of the dainty Pickford person.

It is our desire to send the name of Charley Ryton over the range to the several great white ways which mark the paths of the live ones. Charles has been the Western generalissimo of Oliver Morosco since the days the cows browsed around the old Burbank Theater, the starting mark from which Morosco made his initial spring in the dollars marathon. Charles was so busy enlarging the Morosco safe here that he never found much time to pose in Eastern lobbies as a lure for the eager throngs. Now he has a new job. He is the haughty manager of Oliver Morosco's Photoplay company at the Bosworth studio. Charley trained faithfully for the event. He frequently was seen in conversation with Colonel Selig, Hobart Bosworth, Jim Campbell and other film gamesters, now and then sauntering through an active studio with an eagle eye peeled and a mind receptive. Now he is sauntering through a studio where he is proudly known as "boss," and already has adopted a managerial frown worth going miles to observe. Now if Charles will only slide into a scene or two as "extra" and give the public a real treat, our long-and-cherished ambition regarding a brilliant future for this youngster will be satisfied.

Al. Kaufman, who looks like little brother but who supplies all the managerial brains at the Famous Players' studio, is the proud possessor of an Angora cat with a tail like the sail of a yacht and sufficient fur to stuff a mattress. It was a gift from Farrell MacDonald. Kaufman has

(Continued on page 27.)

JEAN DUMAR.
A New Edison Star.

NEW FILM COMPANIES

Recent Organizations That Have Filed Incorporation Papers in New York

ALBANY (*Special*).—Following are the film companies that have filed their papers of incorporation with the Secretary of State here:

The Film Sales Corporation, $10,000; D. Young, Jr., T. E. Shea, O. R. Farrar, East Orange, N. J.

All-Celtic Film Company, $25,000; W. R. Veitch, C. C. O'Hara, Hulda Schlatter, 895 Clinton Avenue, Hoboken, N. J.

Rembrandt Film Service Company, $5,000; J. R. Sayles, Robert John, G. B. Vancleve, 1790 Broadway.

Greater New York Slide, advertising for motion pictures; Fannie Cohen, Hyman and Anne E. Rosenberg, 600 Fox Street.

World Supply Corporation, $30,000; P. P. Gettinger, M. Levy, H. Hartman, 20 Vesey Street.

United Programme Rental Service, of New York, $100,000; O. S. Gowan, H. M. and A. Warner, 130 West Forty-sixth Street.

Federal Screen Corporation, $200,000; S. S. Newton, William Baird, C. G. Campbell, 174 West Eighty-seventh Street.

War Film Corporation, $10,000; A. Deutsch, L. and L. J. Cohen, 816 East Parkway, Brooklyn.

Vaughan Comedy Film Company, $10,000; J. J. Fero, A. Vaughan, J. Timer, 564 West 148th Street.

Crescent Photoplay Corporation, $10,000; A. P. Filbig, C. S. Skinner, G. T. Sharp, 50 East Forty-second Street.

Famous Players-Mary Pickford Company, $20,000; B. A. Kohn, E. S. Porter, Adolph Zukor, 213 West Twenty-sixth Street.

Moving Picture Machine Fire Shutter Company, $10,000; J. J. Kelly, F. J. Steinbacker, A. J. R. MacDougall, 193 Meserole Avenue, Brooklyn.

Exhibitor's Feature Company, Buffalo, $25,000; H. Rash, T. Steinberg, H. Lewis.

Latin-American Film Company, $10,000; F. Hendrick, H. S. Goldman, C. Leecale, 1585 Broadway.

Essemar Film Company, Buffalo, $5,000; Hugart F. Norman, A. Urbach, M. H. Ulsben, 151 West Forty-fifth Street.

Empress Picture Corporation, $10,000; H. G. Wiley, B. A. Kohn, H. Harris, 31 Nassau Street.

The Phoenix Films Corporation, with a capitalization of $1,000,000, has been incorporated in Delaware. The directors are William M. Pyle, G. G. Steigler, and L. W. E. McArthey.

Alice in Wonderland Pictures, $10,000; P. A. Schmitt, F. I. Connolly, C. D. Mass, 220 West 98th Street.

CHICAGO PHOTO-PLAYWRIGHTS MEET

The first bi-weekly meeting of the Photo-drama Club, of Chicago, was held at the club headquarters, 322B Wets Polk Street, on Monday, Jan. 11. Clarence A. Frambers presided, and also gave the members an interesting talk on synopsis, treating the matter from the editor's point of view, as he knew it through contact with several of the men who pass judgment on submitted scripts. Some big things were discussed which will be announced through these columns as soon as details are perfected, and the outlook for the new year was regarded as exceedingly bright. The club now numbers thirty members, among whom are some of the best known photo-playwrights in the Middle West. New members are always welcomed and may secure particulars by addressing the secretary, Clarence J. Caine, at the headquarters.

McKINNEY MAKES CHANGE

United Service's General Manager to Engage in Other Lines

Joseph A. McKinney, general manager of the United Film Service (Warner's Features, Inc.), retired from that organization last week to engage in other operations. Mr. McKinney's withdrawal from United is due to the fact that he has completed the task mapped out for him when entering the film field, that of perfecting the organization for the marketing and distributing of films.

After a brief vacation Mr. McKinney expects to take up other plans which he is not yet ready to announce. J. A. Berger, president of the United Film Service, in commenting on Mr. McKinney's retirement, was profuse in his expressions of regret. "Incessant labor on Mr. McKinney's part," he said, "has resulted in placing the United on the firm footing it stands today. In the year and a half which Mr. McKinney has devoted to the marketing and solicitations of this organization he has accomplished the almost impossible."

Before entering the motion picture field Joseph A. McKinney was associated with George W. Perkins in handling the Progressive campaign for Theodore Roosevelt. He is a Westerner and his interest is former years was devoted to construction work in the West.

NEW PUBLICITY IDEAS

Selig Company Adopts Aggressive Policy to Reach General Readers

With the opening of 1915 the Selig Polyscope Company has inaugurated an elaborate publicity campaign to reach the readers of general magazines and newspapers. First of the ideas instituted is shown in a proof of a newspaper page, full size, which is sent to dailies. The section is divided into quarters, each headed "Picturoplay Department," containing an illustrated synopsis of the Selig Monday two-reel release, together with studio notes, and mentions of other Selig releases for the current week. At the bottom there are six single columns cuts of Selig players, with a brief biographical sketch. The top of the page carries a notice that the plates of the page will be sent free, express prepaid, to all newspapers desiring it. This page is issued monthly.

Another publicity idea now in use is the publication of a sheet containing advance synopsis of all Selig releases for the month, to be used by the exhibitors in connection with the local newspapers. The Selig Weekly Press Sheet has been enlarged, and, in addition to the synopsis of all releases, contains more news than ever of Selig players and activities.

William Lord Wright has been engaged by the Selig Company to write a weekly feature letter to the press.

NOVEL PUBLICITY STUNT

During Stock Show week in Denver, in the windows of the Daniels and Fisher store, Denver, Colo., four oil paintings of Clara Kimball Young were displayed and proved to be a wonderful trade-getter for the store. So popular was the idea that several of the other department stores in Denver have made arrangements with Manager Ben Drum, of the Denver branch of the World Film Corporation, to use oil paintings of Clara Kimball Young in their stores. He has also arranged to have an display from time to time paintings of the other World Film stars. The idea has become quite the rage among window dressers in Denver.

A Word About Reviews

Los Angeles,
Jan. 19, 1915

Gentlemen:

I would like to take this opportunity to thank you for your valuable comments each week on the releases of the various companies producing films.

As you know I recently resigned from the Kalem Company for whom I was producing manager for the past year, during which period I wrote and produced most of their comedies. It used to afford me great pleasure to read the work of your reviewers each week. I considered their criticisms very fair and just, inasmuch as I knew that they were not influenced by advertising, as very often my pictures would receive a good panning as well as a boost. However they were very kind to me and I want to thank the unknown gentlemen, as their writings displayed intelligence, and unlike the work of some reviewers did not resemble the censorship of the office boy.

Wishing my weekly companion the best of prosperity for the coming year, I remain,

Yours sincerely,

MARSHAL NEILAN.

"ETERNAL CITY" RELEASED

Famous Players Organize Special Booking Agency to Handle "Eternal City" and Pickford Subjects

With the announcement of the release of the Famous Players latest screen triumph, "The Eternal City," picture men learned of the formation of a new special booking agency that will handle this production, Mary Pickford features, and all other Famous Players pictures too long for release on the Paramount programme. The new agency will be known as the Select Film Booking Agency, and will be in charge of George M. Welty, for years prominent in the Liebler Company. New York office has been opened at 110 West Fortieth Street, and it is understood that other special offices throughout the country will follow.

Before leaving for Los Angeles, President Zukor, of the Famous Players Company, issued the following explanation of the purpose and policy of the newly organized Select Film Booking Agency:

"For a long time we have been perplexed by the limitations of a definite four and five reel programme, which often militated against important subjects whose nature required longer and unusual treatment. The solution of this problem we found in the organization of a special booking agency for the distribution of a few selected subjects that were too long or expensive to be confined to the regular programme. After these subjects have been booked in the theaters throughout the country that are equipped to house long-run, special attractions, they will be placed on the regular programme, and when they are so released to the regular programme exhibitors, they will possess a prestige similar to that which attaches to a theatrical production after a metropolitan run. The enormous cost of the forthcoming Mary Pickford releases make it imperative to distribute these subjects through the Select Film Booking Agency.

"The organization of this special attraction programme will do more to enhance the dignity of the feature film and the integrity of the industry at large than any other single or various steps ever before taken, as for the first time in the history of the motion picture business, it is absolutely and inseparably placed on the plane of legitimate theatrical offerings of the most serious type. The adoption of this policy will greatly dignify the public aspects of the trade, as it will now assume every iota of systematization associated with the business methods of the theater."

"The Eternal City," the initial release through the new organization, has received praise from trade papers and daily newspapers equal to any accorded any production in screen history, and is expected to establish a new film record. A New York opening at a prominent theater is expected in the near future. Much secrecy is connected with the name of the first Mary Pickford picture to be released under the new scheme, which would indicate that a big surprise is planned. The offerings of the Select Agency will only be released to legitimate houses equipped to handle long-run productions at a minimum admission price of 25 cents. After that they will be seen on the Paramount programme in the regular houses.

ENGLISH FILM MAN HERE

Famous Players and Lasky Representative Talks of Conditions in British Market

Save that a few theaters on the Coast have been turned into barracks for soldiers and that the prices being paid for films are abnormally low, Sidney M. Baber, London manager for the Famous Players Film Company and the Jesse L. Lasky Feature Play Company, hasn't noticed any particular change in the making and marketing of photoplays in England since the war began. As for the low rentals, he is inclined to blame cut-throat competition and overproduction rather than the war.

Mr. Baber came to New York about ten days ago for the first time in his life and now is on the way to the Coast with Adolph Zukor, president of the Famous Players, and Samuel Goldfish, general manager for Lasky. He is going back to England in March to continue boosting the popularity of Famous Players and Lasky pictures, which, according to Mr. Baber, are bringing the highest prices in England to-day. In the course of a half hour interview he made it perfectly clear that he believes the overproduction is of mediocre pictures, and that the demand for first-class film is greater than the supply—the top of the first class as the English see it, being a Mary Pickford performance.

English exhibitors, Mr. Baber finds, need considerable coaxing before they will book a picture of more than three reels; but they are not very particular about the length of a reel. In view of this prejudice that sticks at figures rather than facts, it is a simple matter to take a production shown in America in four or even five reels and rejoin it into the necessary three parts. This readjustment is frequently practised in England.

Comparatively few American stage stars have any drawing power with picture audiences on the other side, it seems, and little attention is paid to the name of a successful play. The sales of a film are gauged by its merits. When an actress once makes a distinct impression, however, as did Marguerite Clark in "Wildflower," exhibitors are more than willing to book other pictures in which she appears.

The preference of English audiences, as Mr. Baber has judged it, is for appealing, heart interest dramas, with plenty of pathos and sentiment, rather than for elaborate spectacles which leave the emotions untouched.

STATE RIGHTS SUCCEED

Harry Raver Meeting with Success in Distributing Itala Features on This Plan

That features of quality will sell on a State rights basis and that this plan of distribution is not a thing of the past, has been proven by Harry R. Raver's experience with Itala's new four-act drama, "The Treasure of the Lonzats." New York, New Jersey, Pennsylvania, Maryland, Delaware, District of Columbia, Virginia, North Carolina, South Carolina, Tennessee, Georgia, Louisiana, Alabama, Florida, Arkansas, Texas, Oklahoma, Illinois, Indiana, and Wisconsin were disposed of immediately following Mr. Raver's first announcement, and the balance of the United States territory is now under negotiation, with prospects of closing the contracts within the next few days.

Notwithstanding the fact that Itala films are popular and that stars of "Cabiria" are being used in the new releases, it would seem by this record that State rights are not dead.

HESSER FILM COMPANY

Edwin Bower Hesser Heads New Film Feature Producing Organization

Edwin Bower Hesser heads the new Hesser Motion Picture Corporation, capitalized at $50,000, and planning to produce feature pictures. The company will produce Mr. Hesser's own scenarios under his personal supervision. Arrangements are now being perfected for the production of the first feature, "The Royal Pretender," in Georgia. "Cleo," the second production, will probably be made in Bermuda. All of the pictures will be in five reels.

Mr. Hesser first came into prominence as press representative of the Kinemacolor Company. Independently he has given several seasons of grand opera, and produced successful plays. He has recently been connected with Sawyer, Inc.

EDISON

FILMS AND EDISON SERVICE BETTER THAN EVER

Stingy Husbands surrender when they realize their fate in this reel.

From "ONE WAY TO ADVERTISE"

In "ONE WAY TO ADVERTISE"
Wadsworth and Housman

present a most amusing comedy in which a wife, whose allowance is insufficient, gives a stingy husband an object lesson that sets all the neighborhood agog. It's a ridiculous reel from beginning to end—one that creates a sensation and speedily brings the husband to terms.

To be released Monday, February 22nd—800 ft.

OTHER WADSWORTH AND HOUSMAN FEATURE REELS—February 1, "Found: A Flesh Redoxy." February 8, "Scenes from the Gallery." February 8, "Suspicious Characters." February 10, "The Tailor's Bill." February 17, "A Spiritual Elopement."

In "HER HUSBAND'S SON"
Robert Conness

impersonates "Robt. Willard," a widower who despite his boasts that he will never marry again, loves and marries "Dorothy Druse," much his junior in years. "Bob," his grown up college son, resents the new stepmother but is won over by money. A grand ball results in a tragedy.

Released Friday, February 19th—Double reel—2000 ft.

In "THE VOICE OF CONSCIENCE"
Sally Crute

plays the part of the wife who thinks she has an "affinity" but finally changes her views just before the doctor, her husband, is about to act summarily.

To be released Saturday, February 20th—1000 ft.

OTHER EDISON RELEASES:

Mon., February	22	Protecting Big Game	Educational, 500 ft.
Tues., "	23	From a Life of Crime	Drama, 1000 ft.
Wed., "	24	Manufacture of Big Guns	Educational, 500 ft.
" "	24	Pest of the Neighborhood	Comedy, 500 ft.
Fri., "	26	Life of Abraham Lincoln	Drama, 2000 ft.
Sat., "	27	The Experiment	Drama, 1000 ft.

Thomas A. Edison

THOMAS A. EDISON, Inc.
267 Lakeside Ave., Orange, N. J.

FRANK POWELL

Feature Producer---The Box Office Attraction Co.

COMING "A Fool There Was" *IN PREPARATION* Wilton Lackaye in "The Children of the Ghetto"

WM. CHRISTY CABANNE

DIRECTOR Griffith-Mutual Co.—R & M Features

"The Sisters," "The Great Leap." *In preparation,* "THE LOST HOUSE," by Richard Harding Davis.

Emmett Campbell Hall

PHOTOPLAYWRIGHT—Lubin Company

CURRENT RELEASES: THE FRIENDSHIP OF LAMOND (2 parts) THE LANGUAGE OF THE DUMB

Claire McDowell
Address BEECHHURST, Whitestone Landing, L. I.

Charles Hill Mailes
Address Beechhurst, Whitestone Landing, L.I.

PEARL WHITE

Do You Play to a Line?

HERE'S A LIVE EXHIBITOR WHO DOES

READ WHAT HE SAYS:

THE BEST IN MOTION PICTURES ALWAYS — HOME OF THE PLATE GLASS MIRROR SCREEN (ONLY ON THIS EVER)

MILLER'S THEATRE

Junction of Ninth—Spring and Main Sts.

Home Phone F-5051 — LOS ANGELES, CAL., January 28, 1915 ..... 191..

RECEIVED JAN 28 1915

Pathe Film Exchange,
Los Angeles, Calif.

Mr. Loper:-

In response to your enquiry asking for my opinion of "The Exploits of Elaine", I want to say that it has been the biggest surprise I have encountered in the Picture Business.

When I first booked the picture I thought three days would be about all I could stand on a serial. But, after seeing the first Episode, I concluded it was good for a weeks run, and the result exceeds my greatest expectations. The picture is breaking all records for my house, and I have played to a line every night of the week. There is no doubt about the immense drawing power of the picture, and the cast, photography and action is the best I have ever seen in motion pictures.

The best stroke of business I ever did was the booking of "The Exploits of Elaine".

Cordially yours,

Ind A Millers Manager

Miller's is the newest, most beautiful as well as one of the largest down town motion picture theatres. Besides being handsomely decorated and furnished throughout and having large roomy comfortable upholstered seats, it has many unique and exclusive features. A large spacious lobby greets one on entering; a splendid ventilating system insures comfort at all times; a plate glass mirror screen, (the only one in the city) gives a clearer, brighter and handsomer picture, making the figures in the story seem actually to live and there is none of the eye strain so noticeable on other kinds of screens; and last but not least, real picture music played on the wonderful "Pelephone" by experts who follow the action on the screen with marked success.

ARNOLD DALY

SHELDON LEWIS

You too Can Get Big Business If You Book

THE EXPLOITS OF ELAINE

THE PATHE EXCHANGE, Inc., 25 West 45th Street, New York

FEATURE FILMS OF THE WEEK

Marguerite Clarke Again Charms, This Time in Lasky's "Goose Girl"—"Buckshot John" a Virile Bosworth Picture—"O'Garry of the Royal Mounted"—"After Five"

"THE GOOSE GIRL"

Five-Part Adaptation of the Novel by Harold MacGrath. Produced by the Jesse L. Lasky Feature Play Company.

Gretchen, the Goose Girl .... Marguerite Clark
King Frederick ..... Monroe Salisbury
Prince Regent of Jugendheit ..... Sidney Dean
Grand Duke of Ehrenstein ..... E. N. Dunbar
Count Von Herbeck ..... James Neill
Von Wallenstein ..... L. Payton
Carmichael ..... F. E. Peters
Torpete, the Gypsy ..... H. B. C. Carpenter
Hans ..... Ernest Joy
Gottfried ..... J. M. Cassidy
Princess Hildegarde ..... Miss Johnson
Irma ..... Jane Darwell

"The Goose Girl" is a delightful romance, charming, occasionally dramatic and always entertaining. Marguerite Clark is "The Goose Girl," in some respects a better part than that offered in "Wildflower." It is similar in allowing free outlet for the girlish graces of the winsome actress and superior in dramatic variety. One sees more sides of the art of Miss Clark and realizes that she is not limited to pretty mannerisms. She can register dismay, terror, anguish with all the needed emphasis and pound frantically on the panels of a locked door. For just about five minutes in "The Goose Girl" one gets a spirited display of emotion and it is good seasoning for a story in which the main ingredient is pleasant romance.

Few novels have fared so well at the hands of adaptors. If Harold MacGrath doesn't find that the characterisations in the film agree with his original conceptions he no doubt will admit that they are just as good for the purpose, and he will be forced to concede that the settings are an improvement on the mental visions conjured up by his descriptions. The Lasky Company never released a more picturesque production. Whether the action is laid in the home of Gretchen, or the palace of King Frederick, the scenes are colorful and appropriate with functions to suggest the life at court and contrasting simplicity in the haunts of the simple peasant folk. The picture is exceedingly well costumed and skilfully developed to get the maximum of romance out of the role of the King and the goose girl, who is in reality a princess.

It will be recalled that Mr. MacGrath created a king with a quite democratic viewpoint regarding marriage. Rather than wed a princess for whom he cares nothing, Frederick dons the clothes of a peasant and takes to the road. He saves the pretty little Gretchen from the embraces of Von Wallenstein and then lends a helping hand in driving home the flock of geese, an amusing occupation, as illustrated by Miss Clark and Monroe Salisbury. Having nothing better to do, and welcoming an opportunity to be near the refreshingly sweet goose girl, Frederick becomes a worker in the vineyard and in due time is Gretchen's accepted sweetheart, none of the simple folk ever suspecting his identity.

While the pretty love affair is progressing other events are shaping themselves to end the idyll of summer days. The police are searching for the runaway king and Von Wallenstein is still determined to win the goose girl. One evening when Gretchen steps outside of the cottage to tend her geese, she is kidnapped and carried off to a castle, where she is met by the leering profligate. It is in these scenes, showing Gretchen fighting to save herself, that Miss Clark has an opportunity for emotional acting, which she meets with plenty of intensity. Mr. Payton, too, acts with much power in taunting the helpless girl, and later in his encounter with Frederick, who has followed to rescue her. Some of the light effects in the great room of the palace, and others showing the figures silhouetted against a window, are as unusual as they are pleasing. To conclude the story, Frederick overcomes Von Wallenstein, but must surrender to the police who have come to take him back to the throne and the princess. Not until the last scene does the king learn that Gretchen has been restored to the rank to which she was born and may become his bride.

While Miss Clark is the picture's first attraction, there are several other very fine performances, notably that of Mr. Salisbury as King Frederick. These two play exceedingly well together and lend much appeal to the love passages. D.

"BUCKSHOT JOHN"

Drama in Five Parts. Produced by Bosworth, Inc., from a Scenario by Charles E. Van Loan. Directed by Hobart Bosworth.

"Buckshot John" Moran .... Hobart Bosworth
The Great Gilmore ..... Courtenay Foote
Jimmy Dacey ..... Carl von Schiller
Ruth Mason ..... Helen Wolcott
John Mason ..... Herbert Standing
Warden of State's Prison .... Marshall Stedman
Bad Jake Kennedy ..... Frank Lanning
Jordan, one of Kennedy's gang ..... Art Accord
The Sheriff ..... Oscar Linkenheit
Mrs. Hayden ..... Rhea Haines

Charles E. Van Loan, of the Saturday *Evening Post* and elsewhere, knows how to tell a story in picture quite as well as in print. His "Buckshot John" is a capital piece of photoplay construction along unhackneyed lines, even if the chief character is a desperado who "gets religion," while serving a term in a penitentiary, and the atmosphere is essentially that of Western melodrama. This doesn't sound at all out of the ordinary; a reformed Western convict is an old favorite with scenario writters; but the author and the director-actor, between them, have succeeded in making "Buckshot John" an individual, rather than a familiar type, and to draw him out, so to speak, they created Dr. J. Buchanan Gilmore.

Perhaps the use made of the Great Gilmore is most of all responsible for the freshness one welcomes in this story. He is a fake clairvoyant, who rises to prosperity and a frock coat, and as the head of the Purified Thought cult finds gullible victims among the wealthy instead of the poor. The manner in which Mr. Van Loan has crossed the paths of the convict and the sleek crook is highly creditable to his ingenuity. And, better yet, is the motivation that gives plausibility to the dramatic scenes in which the two men figure. For the sake of a climax, it was not necessary to sacrifice true characterization.

The first scenes, laid in the Far West of 1895, show how "Buckshot John" becomes the lone survivor of a gang which has hoarded a great quantity of loot. He knows the location of the cache; but neither threats nor bribes will get the secret from him until, some fifteen years later, he becomes a devout Christian. Now his problem is how to restore the money to its rightful owners. Through a newspaper story he learns of the great clairvoyant Gilmore. Being as ignorant as he is sincere, he sends for Gilmore and asks to be placed in communication with the dead leader of the gang that he may receive advice. The apostle of Purified Thought has looked up the case in the files of a newspaper and has no trouble at all in convincing the simple man that messages jotted down on slips of paper come direct from the land of the departed. The final direction is for "Buckshot John" to save his soul by divulging the whereabouts of the cache.

Gilmore immediately sets out to unearth the gold; but he does not allow for the perspicacity of a young reporter, who knows him to be a fraud, and is aware of his search through the files and the subsequent trip to the penitentiary. The reporter makes it his business to tell "Buckshot John" how he has been fooled, and "Buckshot John" loses no time in escaping from prison that he may follow the trail of Gilmore. He gets the money and, having taken steps to have it returned, surrenders himself to the prison guards; but soon a pardon is granted.

While there is a good story to work on in this film, much of its strength on the screen must be attributed to the acting of Hobart Bosworth, as virile as he is sympathetic in the title-role, and to Courtenay Foote's equally fine portrayal of Gilmore. In the hands of a player less sincere than Mr. Bosworth, the religious ecstasy of the convict probably would appear maudlin. The secondary characters are well presented, and throughout the production is marked by attractive Western locations and pleasing light effects. D.

ELBERTON C. TAYLOR has been promoted from assistant stage-manager to stage-manager of the Edison studio to succeed Mr. Saur. Mr. Taylor has been with Edison a year, and his sets have attracted considerable attention. He is remembered as having heroically saved Elsie McLeod's life when she was near drowning in the Florida everglades.

BROADWAY STAR FEATURE
"O'Garry of the Royal Mounted"

Vitagraph Drama in Three Parts. Written and Directed by Ned Finley.

Marie Larose, Jan's Wife ..... Edith Storey
Clarry O'Garry, of the Royal Mounted, Ed Finley
Jan Larose, O'Garry's Partner, S. Rankin Drew
Jake Cummins, Marie's Father .... Logan Paul
Pitah, a Half-witted Indian ..... Jack Brawn

Action and scenery, rather than plot, make "O'Garry of the Royal Mounted" a notable production. The characters are few in number and there is nothing extraordinary about the story in which they figure; but there is no denying the wild beauty of the scenes, laid in the Canadian Rockies, nor the thrills born of physical daring. Edith Storey, Ed Finley, S. Rankin Drew and Logan Paul share alike in depicting incidents that appear fearfully dangerous, even to an audience hardened to photoplay adventure.

It is not necessary to wait long for the first sensation. O'Garry and Jan Larose are introduced on the bank of a river working a gold claim in which they have an equal interest. An Indian, guiding a canoe down the rapids, is overturned and after floundering about helplessly for a while is washed onto a rock in midstream, where he lies unconscious until O'Garry lowers himself from a cliff on a rope and drags the helpless man to safety. After this, Pitah, the Indian, is his devoted slave and a very useful one later on in the story. Jan plainly bears the stamp of villain. He is shown to be a coward and a sneak, and to add to his unpleasantness, he is unreasonably jealous of his wife, Marie.

To avoid trouble, O'Garry relinquishes his share in the claim, and, having no plans that seem more inviting, becomes a member of the Northwest Mounted Police. In looking over the records of the department he finds that Jan is wanted for murder and for deserting his wife and children. It is plainly his duty to capture the criminal and he sets out to do so single-handed.

The meeting of the two is effected at the summit of a cliff, rising some fifty feet above an eddy in the river. There is realism aplenty in the life and death struggle and it looks like an actual occurrence when O'Garry is knocked senseless with the butt of a revolver and tossed over the cliff. This time Marie lowers herself on a rope, which is cut by Jan before she reaches the water; but she is uninjured and strength enough remains for her to swim to shore with O'Garry. A bullet is being aimed in the direction of the pair when the Indian breaks through a clump of bushes and plunges a knife in Jan's back, thus ending the career of the villain and virtually closing the story.

From first to last it is a picture of life in the open, profiting by magnificent mountain scenes and stirring episodes powerfully acted. D.

JESSE L. LASKY PRESENTS MARGUERITE CLARK ON THE SCREEN.
The Famous Players' Star Is Seen in "The Goose Girl."

"HER SUPREME SACRIFICE"

Kalem Drama in Two Parts. Written by Louis B. Gardner and Directed by Kenean Buel. Released Feb. 15.

Gordon Eames ..... Guy Coombs
Ora, his wife ..... Alice Joyce
Hale, an elderly millionaire .... James B. Ross
Elaine, a maid ..... Mary Ross

The appeal of this drama, presenting Alice Joyce and Guy Coombs in the principal roles, is direct and easily appreciated. It is the tragedy of a young woman who loves her husband too well to be a hindrance. Gordon is disinherited by his father because he marries a poor girl; but he sticks to her, nevertheless, and for three years they manage very nicely in a comfortable little home. Ora has not forgotten, however, that save for her Gordon would be a wealthy man.

When her father-in-law is reported to be very ill and willing to forgive his son, providing he returns alone, Ora thinks to make amends by divorcing him; but the divorce comes too late, for the old man dies without changing his will in favor of Gordon. Under the circumstances, to further their own happiness and the welfare of the child they both love, it would be wise for them to marry again immediately; but that would cut short the story. Instead, Ora becomes a typist for a wealthy admirer who employs Gordon as secretary. This brings the two young people together, and to make matters worse, the secretary is obliged to watch his former wife being wooed by the other man. Without being in the least in love with her employer, Ora is about to marry him that her little girl may profit by his wealth; but this tragedy is averted in a quite dramatic climax that reunites the former husband and wife. D.

"AFTER FIVE"

Lasky Comedy in Five Parts from the Play by William C. De Mille and Cecil B. De Mille. Directed by Oscar Apfel and Cecil De Mille and Released Through the Paramount Pictures Corporation, Jan. 28.

Ted Ewing ..... Edward Abeles
Oki, his valet ..... Sessue Hayakawa
Nora, Ted's ward ..... Betty Shade
Mrs. Russel, her chaperon ..... Jane Darwell
Schwartz, chief of the S. S. S. Theodore Roberts
Sam Parker, broker ..... Monroe Salisbury

Cecil De Mille, dramatist, scenario snapper and director-general, this time has taken one of his own plays, started in at the old Act III, utilized outdoor settings and action for dialogue, and by judicious pruning and the aid of Oscar Apfel, created a splendid comedy, such a one, based on legitimate situations and a peculiar set of circumstances, as should insure it popularity in pictures. It is an example of stage farce-comedy successfully transmuted. Given a highly imaginative situation and a rather big hypothesis to develop before the actual humor may be enjoyed, quite a bit of space is devoted to its lucid presentation, and in trying to cover so many points at one and the same time it skips about to a possible confusion during the first few hundred feet, a momentary confusion at most.

In the proper order of winning factors, Edward Abeles should have been mentioned before this. As in "Brewster's Millions," he is genuinely funny, and though the predicaments which arise are the author's, the laughs are the actor's. Sessue Hayakawa, seen in "The Wrath of the Gods," is pleasing in one of the principal roles, while Jane Darwell and Betty Shade play chaperon and ward, respectively, the older woman with a role of fine comedy achievement in brief moments. Nor would any mention of this all-around able cast be complete without Theodore Roberts, the tall, dignified, professorial-looking gentleman who is the leader of the murder club.

The author contrasts with the Japanese valet the guardian of the young ward, who invests her and his fortune at a friend's advice, loses it, and subsequently wishes to die that the girl may benefit by his life insurance. For, having once decided on death, the Jap cannot understand his master's fear of it. On the other hand there is the ward, and her elderly chaperon, the latter imagining she is in love with Ted, and conveying her feeling by means of a diary daily. To distinguish his villain, the author makes him a most gentlemanly person, the leader of a cold-blooded association specializing in murder. Ted's attempts to die before a moving train, to drown himself, and to plunge from the window, three startling incidents, are all diverted in a laughable and plausible manner that would fill a producer of the stage success literally emerald with envy. Realizing his inability to do away with himself, he strikes a bargain with the leader of the gang for his death, which he is promised will happen "After Five." For this he is to pay fifteen hundred dollars, placed in the valet's hands, who swears by his ancestors to let the money out of his keeping only on the above conditions. A reel replete with laughter follows, in which the gang pursues while Ted manages to evade many close calls and a few false alarms. Then comes the news that the fortune invested has been doubled instead of lost, and with it the real desire to live. There also arises the predicament that the valet will not return the money at first, although finally he consents, but is then caught, about to kill himself to satisfy the honor of his ancestors. Finally, by a promise to pay the gang so much of his new-won fortune, all difficulties are smoothed away. The other side of the story is the love affair between Ted and the girl, carried on amid many pretty scenes, and the mistaken flirtation which the older woman carries on, mostly in her own mind. Here we have constant contrast, the characters clash, and the sparks of humor fly. F.

REVIEWS OF LICENSED FILMS

You'll Find Out (Kalem, Feb. 16).—The humorous appeal of this film, concluding a reel with "Love Versus Chickens," depends upon the violent insanity of a woman who makes life miserable for those around her. Jones is engaged to take the place of a male nurse who leaves the house swathed in bandages. The new attendant is told that he will find out what the trouble is and he does, soon after his introduction to the insane woman. W. H. Brown, Carrie Clark Ward, John Prescott, and Hibel Toare do their best for a plot of slight possibilities. D.

Love Versus Chickens (Kalem, Feb. 16).—In this farce, two neighbors, well along in years, Rhea Dixon and Mrs. Soriger, have a violent quarrel because Dixon kills one of Mrs. Soriger's chickens caught trespassing in his garden. A reconciliation is effected by the young people of the households, who meet on the way home from college and decide to marry. Opening a reel with "You'll Find Out." D.

The Red Signal (Kalem, Feb. 13).—A genuine washout is used to good advantage in this episode of the "Hazards of Helen." It is an exciting picture with even more than the usual number of stirring incidents acted with much spirit by Helen Holmes, Leo D. Maloney, and Paul C. Hurst. Brent, the night operator at the Hobart station, is injured and Helen must remain on duty. Temporarily insane, the operator returns to the signal tower, overcomes Helen and sets the conditions for a clear track, and only a short distance away there is a serious washout. The girl meets the emergency in a most unexpected fashion and at the risk of her life prevents a wreck. Altogether one of the best known in this popular series. D.

Mam and the Sausage Factory (Kalem, Feb. 13).—No doubt the brand comedy in this film, acted by Lloyd V. Hamilton, Bud Duncan, and Charles Inslee, not to mention a number of dogs of all sizes and breeds, will find many appreciative audiences. Bud's duty is to gather the dogs in from the street and slide them down a chute leading to a cellar in which his partner, Mam, stands beside a machine. The dogs are dropped into the machine that grinds out sausages ready for the consumer. Pat Rud meets an untimely end when he brings a sledge hammer in contact with a dog that recently ate a stick of dynamite. The consequent explosion wrecks the factory. D.

Diogenes's Weekly, No. 23 (Biograph, Jan. 21).—In this split-reel burlesque on current news pictorials, society people at Newport and at Lakewood are the inspiration for several amusing scenes. At Newport a popular violinist plays until the dismayed guests flee for home; at Lakewood a bowling match is made humorously ridiculous. The fashion section of the Weekly, opening a reel with "The Bath and the Baker," is quite amusing. D.

The Bath and the Baker (Biograph, Jan. 21).—A rough and tumble burlesque, encircling a reel with "Diogenes's Weekly." The bath, a prosperous figure, enters the bakery and immediately things begin to happen. Loaves of bread are used as weapons of offense and defense, and there is, of course, a quantity of raw dough to throw about the rooms. The picture is well produced and altogether a satisfactory example of its type. D.

Green Backs and Red Skins (Lubin, Jan. 20).—Sporadic laughter enlivens this slapstick effect. That, and the effective acting of a cast including Ed. Sedgwick, Robin Williamson, Arthur Phillips, and Milton Sedgwick, all sufficiently funny, are the attributes of the one reeler which seemed to get more than its share of laughter from a first-day audience. The German, who inherits the tremendous fortune, goes to spend it liberally in the city and tiring of this, he and his friend go hunting. Here they shoot at what they mistake for game and about a hundred Indians spring out of ambush. Inspired by a good drink of fire-water, they turn around and chase the tribe of red men into the river. Romaine Fielding is the author and director. F.

A Question of Conscience (Lubin, Jan. 21).—Paul Powell is the author of this conventional melodrama, in which the dissipated son of a wealthy business man pays the penalty for a crime he did not commit. Gray steals money from Wright, his employer, to engage a specialist to treat his wife, who is dangerously ill. The doctor prescribes a home in the West and Gray is made manager of one of Wright's Western mines. The woman recovers, the shortage in the cash is revealed and Wright concludes that his good-for-nothing son, Frank, is to blame. Going from bad to worse, the youth is killed and Gray, who has confessed, is welcomed by Wright as his adopted son. As acted by George Routh, L. C. Shumway, Webster Campbell and Dolly Larkin, the picture is fairly entertaining. D.

Gus and the Anarchists (Lubin, Jan. 19).—The best part of this split reel takes place in a restaurant. Here Gus signs as "Reis" figured and hotter," or "37 Meals for $3.37," to divert the attention, while the waiters perform the usual graces in pouring hot soup down customers' backs, etc. Suffice it that one waiter is enamoured of the new cashier, who cures him by making him join an anarchist society (the other waiters in disguise), and for the picture, at any rate, thoroughly determining him to have done with love. The police are in it. It is split with "Cupid's Target." F.

An Invitation and an Attack (Edison, Jan. 23).—An adaptation from the Young Lord Stranleigh stories by Robert Barr. A two-part picture with nothing about it to distinguish above the ordinary. A group of thieving directors are trying to steal a gold mine from Lord Stranleigh. With his agent, Peter MacKellar, he reaches the mine first, but this is the least strong enough to prevent the gold stealers from getting away. The mouth of the river is mined in order to keep Stranleigh bottled up, but he explodes the mines by floating large logs of wood down the river. He and MacKellar board the gold ship in mid ocean, buy the steamship and in that manner obtain control of the cargo. Staged under the direction of Charles J. Brabin. E.

Olive and the Heirloom (Edison, Feb. 2).—An episode in the Olive's Opportunities series by Mrs. Wilson Woodrow. This episode shows some good exciting railroad photography, a large part of the pictures being taken on a moving train. Vance Coleman's aunt dies, leaving Vance a valuable string of pearls. She entrusts them to Olive in order that Drew Martin, her other nephew, may not get them. Olive boards a train to deliver the pearls to Vance and while asleep in her berth is robbed by Martin. Olive telegraphs to Vance that she is coming and he boards the flying train to up in a mail bag just in time to foil the conspirators, only to find that what little Olive had regarded as imitation set of the pearls which Drew had stolen, the real pearls reposing safely around her neck. The three principal members of the cast, Mabel Trunnelle, Edward Earle and Herbert Prior, acted up to their usual standard of excellence. Staged under the direction of Richard Ridgely. E.

The Escape on the Fast Freight (Kalem, Feb. 11).—This week's thriller in the "Hazard's of Helen" series is a drop by Helen Holmes from a bridge to a moving freight train, and there are no cushions to ease the fall or assurances that she won't drop in between the cars. The occasion is her getting on the trail of two rogue men who robbed her station of a money shipment, and their presence on the freight train necessitates her drop from the bridge where she is passing. Their capture brings her back her position which she lost because of the robbery. A few incidental dives from a moving train into the river, and the traffic realism as in the pictures that have preceded it, deserve no special mention unless one should wish to compare them with railroad stories not made by Kalem. Leo Maloney shared the directing honors with Miss Holmes. F.

Heart's Hunger (Biograph, Jan. 22).—The contrast is here afforded of a young wife prostrated by her husband's neglect, while in laughter circumstances is a writer of the old school who is quite prostrated by inability to market his manuscript but whose wife, an elderly lady of about his own age, is quite rich in her husband's attentions. The young husband is so absorbed in his publishing business that he neglects the young wife. Kate Bruce is quite what she tries to be—the old lady—and with Jack Pickford as the husband they present a country picture of old time respect and affection, while Isabel Rea and W. J. Butler furnish quite another aspect as the younger couple. Having firmly established the domestic atmosphere in each family, the doctor takes the younger man to visit the older couple, where he learns the reason for his wife's illness. Likewise it is the means of having the old man's manuscript printed. F.

MACK SENNETT'S FORCES

(*Continued from page 23.*)

introduced his pet to most of the colony celebrities and already has arranged a code of signals to which the Angora responds after the manner of a crack drill corps in action. To reach the Kaufman heart, tenderly ask after the health of his beloved cat.

There is no truth in the rumor that we are to participate in a duel with this pessimistic person, E. J. Le Saint. Neither have we endeavored to burn his house, steal his priceless dog, or put sand in his auto gears. As a matter of fact, we still are on speaking terms with the Selig director and would loan him a cigar if he requested it. He even is going to buy us a new hat. This should end all war talk.

Harry Keenan, the Inceville leading man, went to the hospital as the result of a nasty auto spill wherein he struck on his head after running into an excavation. It was thought his skull was fractured, but happily the injuries were confined to bruises and a gashed scalp, sixteen stitches being taken.

Hobart Bosworth is directing Fritzi Scheff in "Pretty Mrs. Smith." This is the only picture planned for the merry actress.

Paul Powell's first picture with the Griffith-Mutual aggregation featured Dorothy Gish. Powell is very popular at his new studio home. He sure has the personality as well as the ability.

W. Fay Lynch, the live one of the Essanay marketing forces, flew through Los Angeles this week. Evidently he was out for a time record, for the popular fellow gave no one of the anxious the opportunity to dine him, even. We are sad.

The Second Best

Having a hide-out handy, we will tell this one. J. Warren Kerrigan approached the window of the Universal studio post office and inquired, "Any mail for me?" Looking him squarely in the face, the intelligent and gifted "postmaster" asked, "What name, please?" Needless to add there is a new face at that post office window.

Carlos Bernardo, who juggles wild animals at the Selig Jungle Zoo, doesn't want to be an actor any more. He was popped into some scenes of a story for an effect. He delivered. Bernardo was to be plunked in the head with a rock during a chase by a bloodthirsty mob. A "prop" rock was planted for the purpose. But an anxious actor who led the chase became excited, overran the paper missile and grabbed a regular hunk of granite. His aim was unerring. This occured in the forenoon. There was a fadeout for Bernardo. That night he awoke murmuring: "Have the animals been fed yet?" He is the "not me" kiddo now.

Inceville photoplayers took a flyer in vaudeville for charity's sake, at the Venice Auditorium, Jan. 30. Universal stars also were headliners.

Bessie Eyton is appearing in "The Fork of the Road," a German folk-lore picture, founded upon a traditional story handed down from generation to generation. Wallace C. Clifton, scenario editor of the Selig Jungle Zoo, wrote the play especially for Miss Eyton. Thomas Santschi is directing it, also playing the lover.

Feature Director Rollin S. Sturgeon, of the Vitagraph, has taken his company north to do some river scenes in "The Chalice of Courage," his present production.

Still we wait for someone to have a heart and drop us an occasional line from Bosworth's, Vitagraph, Kalem, Lasky, Balboa and Lubin. W. H. Wilson.

A duck on the platter is worth a flock in the sky.
Selig successes won't fly away.—SELIG SNAPSHOTS.

Selig Regular Program for Week of Feb. 15-20
Released Through General Film Co.

A SELIG TWO-REEL DRAMA. RELEASED MONDAY, FEB. 15

THE VAN THORNTON DIAMONDS

A most interesting and absorbing story of an insurance grafter, through poverty was inveigled into a marriage with a clever society crook, who succeeded to make her an accomplice. Her rebellious conscience causes him plot to kill, and he pays the penalty of death. An element of mystery adds an attractiveness to this thrilling, Picturegay.

European Armies Pictured
HEARST-SELIG NEWS PICTORIAL
No. 13
Released Monday, Feb. 15. One Reel
Leading events of the world as photographed by our camera men in all parts of the globe. Also interesting European war pictures.

World's Greatest News Pictures
HEARST-SELIG NEWS PICTORIAL
No. 14
Released Thursday, Feb. 18. One Reel.
The most recent photographs of the world's leading news events as filmed by our camera men everywhere. Also thrilling battlefield scenes photographed in Europe.

A Selig Farce-Comedy
BILL HAYWOOD, PRODUCER
Released Tuesday, Feb. 16. One Reel
TOM MIX and his company of western character portrayers give a remarkably clever and irresistibly funny picture in delineating the adventures of an amateur motion picture producer. There is a laugh in every scene.

A Selig Comedy-Drama
THE LADY KILLER
Released Friday, Feb. 19. One Reel
In this picture the Selig Comedy Players, including JOHN LANCASTER, LYLLIAN BROWN LEIGHTON and BLAIR GRAHAM play their parts in a comedy-drama which tells the story of the adventures of a home-wrecker, who is chased out of town.

A Selig Detective Drama
THE BLACK DIAMOND
Released Wednesday, Feb. 17. One Reel
Another of the "Blue Flame" series, in which GUY OLIVER portrays the dual role of an expert counterfeiter and his son, a Secret Service operative. STELLA RAZETO, FRED HUNTLY, JACK McDONALD and other Selig favorites all have prominent parts. An explosion of dynamite blows up the counterfeiting plant and the leader perishes in the ruins.

A Selig Jungle-Zoo Wild Animal Drama
LOVE AND THE LEOPARD
Released Saturday, Feb. 20. One Reel
The scene in this picture will be laid in the jungles of North Africa, and other adventures in Selig's Jungle-Zoo. A number of wild animals are shown in the scenes which tells a story of love, jealousy and revenge. It is a many story. Admirably pictured.

Brilliant 4-Color Selig Posters Ready for Shipment on all Releases. Order from Your Exchange or from This Office.

THE SELIG POLYSCOPE COMPANY
Executive Offices: Chicago, Ill., 20 East Randolph Street

LUBIN

PRESENTS

Multiple Reel Masterpieces Ready and About to be Released

"THE EAGLE'S NEST" With *Edwin Arden* and *Romaine Fielding*
Mr. Arden's Successful Drama Direction Romaine Fielding

"THE SPORTING DUCHESS" With *Rose Coghlan* and *Ethel Clayton*
Comedy Drama by Cecil Raleigh Direction Barry O'Neil Supported by *George Soule Spencer*

"THE VALLEY OF LOST HOPE" Featuring *Romaine Fielding*
A Powerful Drama by Shannon Fife Direction Romaine Fielding

"THE DISTRICT ATTORNEY" With *George Soule Spencer* and
Drama by Charles Klein and Harrison Grey Fiske Directing Barry O'Neil *Dorothy Bernard*

"THE WHITE MASK" Featuring *Lilie Leslie*
Drama by Clay M. Greene Direction Joseph W. Smiley

"THE COLLEGE WIDOW" Featuring *Ethel Clayton* and
Comedy by George Ade Direction Barry O'Neil *George Soule Spencer*

NOW SHOWING TO CROWDED HOUSES EVERYWHERE
(By arrangement with Fred Mace)
EVELYN NESBIT THAW and her son, Russell William Thaw, in
"THREADS OF DESTINY"
Drama by WILLIAM H. CLIFFORD Direction by JOSEPH W. SMILEY
and The Laughing Hit of the Year
"PATSY BOLIVAR"
A Series of 14 Reels, One Every Monday
By CLAY M. GREENE Direction—PERCY WINTER
Posters by A. B. C. Print, Cleveland Dodgers by Hennegan Print, Cincinnati

SIX REGULAR RELEASES EACH WEEK

"Patsy Bolivar"—Series No. 6	
"Patsy on a Trolley Car"—Comedy	Monday, February 1st
"The Belated Honeymoon"—Comedy	Tuesday, February 2nd
"A Night's Adventure"—Two Reel Drama	Wednesday, February 3rd
"The Regenerating Love"—Three Reel Drama	Thursday, February 4th
"The Nameless Fear"—Drama	Friday, February 5th
"The Furnace Man"—Comedy	Saturday, February 6th

Specially Designed 1, 3, 6 and 8 Sheet Posters

Lubin Manufacturing Company
PHILADELPHIA, PA.
Chicago Office . . . . 104 West Lake Street

LOUISE HUFF
LEADS
LUBIN

A HEAD
A CURL
A SMILE
ELSIE MACLEOD
LEADS VICTOR

CHARLES M. SEAY
EDISON DIRECTOR *Current Releases*
To Make the Nation Prosper—Jan. 18
A Weighty Matter for a Detective—Jan. 30

Eleanor Barry
CHARACTER LEADS
LUBIN FILM CO.

SALLY CRUTE
LEADS EDISON
in "A SUPERFLUOUS BABY"

ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO

HERBERT SAUER
STAGE MANAGER
EDISON FILMS

HELEN LYOM MERRIAM
Engaged for the Shubert Program

AMY DENNIS
ENGAGED FOR THE Shubert Program

HELEN CURRY
Engaged for the Shubert Program

ELMA GILLETTE
The Fairy and The Waif Shubert Program

CELESTE ROTHE
The Fairy and The Waif Shubert Program

COL. T. W-M. DRAPER
ENGAGED FOR THE Shubert Program

STUDIO GOSSIP

GRACE STEVENS has been engaged by Director J. Searle Dawley to appear in his next feature production, to be staged in Florida. Miss Stevens left for the South last week. Through an error of omission Miss Stevens name was omitted last week from the cast of players appearing in "Time Lock 776," produced by the Photo Drama Company. Miss Stevens, who was a member of the Vitagraph stock for some time, played the important role of Mona Barton.

LILIAN HAMILTON, recently of Usona Films, is now leading woman of the second dramatic company of the Premier brand, at San Paula, Cal. Hal Clements, well known as a producer and actor, is another addition to the Premier forces. Kack Blakely, of the Premier staff, is now a benedict, the sixth Premier wedding in three months.

WALTER RODGERS, playing with the Premier Company in San Paula, Cal., has been called East by the death of his mother.

AUGUSTUS CARNEY, Essanay's famous "Alkali Ike," is now appearing with the Albuquerque Film Company, releasing on the United programme. His first appearance under the new brand was made in the two-reel comedy, "Hicksville's Diamond Mystery."

RUTH SHEPLEY, one of the most beautiful women on the stage, has been engaged by the World Film Corporation to appear opposite Robert Warwick in the screen production of "Alias Jimmy Valentine."

WALLACE BEERY, of the Essanay Company, recently rejoined the legitimate for a week. "The Trail of the Lonesome pine" was playing in Chicago for a week, and the star was taken ill. The Essanay comedian's brother, Noah Beery, called on Wallace to fill the role, which he did acceptably for a week, appearing with the Essanay Company at the same time.

BEN WILSON is now at work on a one-reel Universal release, "Hearts in Pawn," written by Joseph Golloomb.

GEORGE LESSEY has just completed "The Story the Silk Hats Told," a one-reel Imp in which King Baggot plays six different roles.

PROF. CHARLEMAGNE KOEHLER, who for some time past has been head of the elocution department of the University of Notre Dame, has joined the Essanay Company's producing staff.

IT IS REPORTED that William V. Ranous, of the Vitagraph Company, has been very ill and is under the doctor's care in one of California's private sanitariums.

EARL OLSEN, of the Vitagraph dark-room, was presented with a bouncing boy recently. He at once named it Earle Williams Olsen.

THE PET POODLE of Vivian Rich, leading lady of the American studios, occupies the spotlight in the "Flying A" subject, "Saints and Sinners." The story is religious, but the poodle doesn't seem to mind it.

"BARNEY" BARON, JR., is scheduled to appear in numerous productions at the American studio. Despite his short career of only eight weeks he has registered his antics on the screen at the rate of once a week since his birth.

WE ARE INFORMED that Kathlyn Williams received 4,500 souvenir post cards expressing New Year's greetings, and then engaged a stenographer so that she could reply personally to each one of them. Why not make Uncle Sam split the postal receipts with you, Kathlyn?

DIRECTOR LANGDON WEST and a company of Edison players have returned from Plymouth, Mass., where they had journeyed to take several scenes for a play built around the landing of the Pilgrims on Plymouth Rock. With Director West were Mrs. Wallace Erskine, Duncan McRae, Margaret Prussing, and Richard Tucker.

AUGUSTUS PHILLIPS has secured the Crescent Theater, New York, for Feb. 6, for a benefit performance to be given for the Actors' Fund of America. The Edison leading man will appear there in person that day, and pictures in which he appears will be shown. Phillips expects to secure two other theaters for this novel method of aiding the Actors' Fund.

W. S. HARKINS, for over forty years a promoter of stock companies in Canada, Central America, and the West Indies, visited the Edison studio last week as the guest of Frank McGlynn.

ASHLEY MILLER plans to outstrip all his previous efforts in the staging of "In Spite of All," Mrs. Fiske's great success, for the screen. The production is scheduled for release in three reels on March 1. Some beautiful night scenes are promised by Director Miller, who lays claim to being the first to take scenes by night, having produced views showing Broadway at night over a year ago.

CLIFFORD BRUCE, now appearing as leading man in William Fox productions, has gone to Augusta, Ga., to start work on "The Valley of the Missing," under the direction of Frank Powell.

CAN YOU beat this? Mary Pickford, the Famous Players Film Company's world-beloved star, has been extended the most signal distinction ever conferred upon a motion picture star by the Board of Education of Kansas City, Mo. In compiling a list of the world's celebrities, comprising the greatest names of history, science and philosophy since the dawn of civilization, for the pupils of the public schools of that city, the Board of Education has included the name of the universally idolised screen star, "Little Mary."

ALAN HALE
LEADS
BIOGRAPH

GRETCHEN HARTMAN
LEADS
BIOGRAPH

GILES R. WARREN
PRODUCER
SELIG POLYSCOPE CO. CHICAGO

ESSANAY
"SIX-A-WEEK"
BOOK THEM

LEADING
EDISON DIRECTORS
CURRENT RELEASES

Ashley Miller
"The Glory of Clementina"—2 parts
Feb. 13

Charles J. Brabin
"An Invitation and an Attack"
2 parts, Jan. 29

Richard Ridgely
"Olive's Manufactured Mother"
Jan. 19

John H. Collins
"Oh, Where is My Wandering Boy"
Feb. 5

Langdon West
"Mr. Daly's Wedding Day"
Jan. 23

Charles "Doc" Ranson
"Lodgings for Two"
Jan. 27

WITH THE FILM MEN

To say that the employes of the World Film Corporation are pleased with the profit sharing plan of General Manager Selznick is putting it mildly. The fact is they are so enthusiastic over it that several other film companies have asked for details, which Mr. Seignick is prepared to furnish. The first announcement of prizes for record business is as follows: Richard Fox, of Chicago, $100; J. Walter Lamb, of New York, $50; and Jerome Sobel, of New York, $25.

Charles S. Egan, general manager of the Egan Film Company, is recovering from an operation for ulcer of the stomach, which threatened to terminate fatally. Mr. Egan is a brother of Agnes Egan Cobb, general manager of Features Ideal and Leading Players, and probably the best known woman in the film business.

I once told Harry Reichenbach, by the way, he pronounces it Rikenbaw, that he was the smoothest talker in the business, and that it was a treat to hear him and Tom Moore get together, but I wasn't wise to all of his versatility. List to this press agentry of Pete Schmid's: "The silver-haired publicity dynamo, of who-are-you-with-fame, and director of presentation of Bosworth's sensational success, 'Hypocrites,' has added another laurel to his many acquisitions." Rather good, eh? The story goes on to relate that the versatile Harry was disappointed by the non-appearance of his lecturer—as Peter says "it was a serious predicament." Was Harry daunted? Nay, nay. He jumped into the priestly garment of the lecturer and amid salvos of applause read the prologue. Hence the numerous offers to appear as leading man.

There is a story current on the Rialto that Billy Barry, publicity producer for Power's perfect projecting 6A, has fallen captive to the wiles of Dan Cupid—and the facts seem to confirm the rumor. New clothes, new jewelry, a general air of radiant happiness and a commutation ticket to Montclair all seem to point to a verdict of guilty, with a life sentence staring him in the face. Well, good luck, old top. Give us sufficient notice so that we may save up our pennies for the cut glass, etc.

Gray Out, Mindil In

For some time past there has been some friction in the advertising and publicity of "Runaway June," and as a result of the aforementioned friction, John W. Gray is no longer connected with Mutual. Phillip Mindil, one of New York's best-known publicity experts, takes over the office and emoluments, and you can bet your hat "Runaway June" will be placed on the map in capital letters. Here's how, Phil. I'll drink success to you the first time we meet at the 6 o'clock club.

Farnham Goes to War

For many moons Broadway will miss Joe Farnham, and his genial "What will you have, boys?" will be missed by the mahogany polishers, for the call of the khaki has claimed him and he leaves for the seat of war in Europe this week. I haven't all the details of the mission, but as far as I can understand it, he and Phil Klein go as representatives of the Carnegie Peace Commission to take war scenes in motion pictures to be placed in the archives of the commission. The warriors are taking credentials with them which are expected to give them opportunities for pictures which have not been afforded anyone else, and they hope to get close to the firing line.

We are selfishly sorry to see Joe go, but we all join in best wishes for his and Phil's safe return and hope their mission may meet with every success. F. J. B.

BERST TO SELIG

General Film's Treasurer Becomes Vice-President of Selig Company

J. A. Berst, formerly treasurer of the General Film Company, is now vice-president of the Selig Polyscope Company, and it is understood will have direct executive charge of that organization's activities as right hand man to Colonel Selig. With Mr. Berst's acquisition the Selig Company has also succeeded in securing Herbert Hoagland, formerly general manager of the Pathe Company.

The new Selig vice-president is one of the best known film executives in the business. He directed the destinies of Pathe's American branch for years, being before that connected with the French branch of Pathe.

AMERICAN PRIZE FILM

"Chicago Tribune's" $10,000 Prize Serial to Be Staged at Santa Barbara

Under the personal supervision of President S. S. Hutchinson, the American Film Company will produce the serial story for which the Chicago *Tribune* has awarded a $10,000 prize. The prize winner has not yet been chosen, but an announcement of the decision of the judges is expected soon.

Mr. Hutchinson is now at Santa Barbara making the preliminary arrangements for the staging of the picture. The production will be made at the Santa Barbara studios and the technical work done at the American Chicago laboratories. As this is the American's initial step in serial manufacture an effort will be made to set a new standard for continued stories.

KLEINE MAKES DEPARTURE

Produces First Original Feature Picture—Written and Staged by Fitzmaurice

Work is now under way on "Who's Who in Society," which, aside from the Cines and foreign productions, is the first feature based on a story written originally for the screen to be produced by George Kleine. George Fitzmaurice, producer of "Step Thief," is the author and director of this new Kleine production.

Among the well-known players who will be seen in "Who's Who in Society" are Kate Sargeant, Della Connor, and Dan Moyles.

KATHRYN OSTERMAN A WORLD STAR

Kathryn Osterman has joined the World Comedy Stars Film Corporation and will be starred in a number of one-reel comedies. Miss Osterman's career on the stage has been a most interesting one. For several seasons she starred at the head of her own company in Mark Swan's clever comedy, "The Girl That Looks Like Me," and also "The Night of the Play," which afterwards became Lillian Russell's starring vehicle under the title of "The First Night." After this she played under A. H. Woods's management in "Modest Susanne" and "The Girl in the Taxi." She was also an important vaudeville feature as the co-star with Louis Simon in "A Persian Garden," which was successfully presented for two years in all the principal vaudeville theaters. Miss Osterman's last appearance in New York was at Hammerstein's in her own one-act play, "True to Nature."

SHOW SELIG FEATURE

"The Carpet from Bagdad" Is Exhibited to Literary Lights

"The Carpet from Bagdad," Selig's most recently completed feature, which is announced for release soon, was given a private showing last week in the art gallery of the Bobbs-Merrill Company, at Indianapolis, to the officers of the company and many prominent authors. The feature has been produced in five reels, from the novel by Harold McGrath, published by the Bobbs-Merrill Company.

Over two hundred were present at the special showing. Among the invited guests were Mr. and Mrs. Meredith Nicholson, Mr. and Mrs. Hugh McGibney, two of Indianapolis' most accomplished musicians; delegations from the Indianapolis Dramatic Club and the Indianapolis University Club, Dr. Paul Haworth, a well known writer on historical subjects; Theodore Kingsbury, editor of *The Indiana Farmer*; the Rev. F. S. C. Wicks, pastor of the All-Souls Unitarian Church, and one of the most prominent ministers in the city; H. H. Howland, editor of the Bobbs-Merrill Company; W. C. Bobbs, president, and D. L. Chambers, secretary.

LITTLE BROTHER TO "BUL-BUL"

(*Continued from page 22.*)

SEMPLE produced two thousand more and thought it worth the price, for wasn't he allowed to stand right next to a director while a real picture was being produced? But two thousand isn't even an appetizer to the average director, and soon there was a hurry call for more. It took considerable persuasion this time for the salaried trio to convince SEMPLE that his worries would be over as soon as the picture was finished, then the coin would roll in. SEMPLE made his last try and brought forth a thousand more.

The picture was finished and a final scraping of resources succeeded in bringing up enough to pay the factory for one positive. SEMPLE lay back and waited for the money. JINKS went out to sell the picture. He tried a fairly good programme and was given an opportunity to show his wares.

"What is it?" said the programme man after the first reel. "A burlesque?"

"No," bristled JINKS. "It's a serious preachment against the horrors of war."

"Ho, hum," yawned the audience. "I just thought of a very important appointment I had forgotten. I'll send the office boy in to look at the other four reels."

JINKS went from office to office and met with much the same reception. At last he found a feature booking office that accepted the picture. They didn't even want to look it over here.

"What will you pay?" said JINKS.

"Give a percentage on the receipts. First payment in 90 days."

JINKS faded away. He broke the sad news to his two confederates, and they agreed that a percentage on the receipts of "War's Awful Horror" would probably amount to the price of a left-hand collar button. The Non Plus Ultra Corporation was dissolved. They presented SEMPLE with the negative and single positive. The latter threw both into the coal bin of his Long Island home, and then increased his fire insurance.

He has issued strict orders that no child of his shall ever darken the threshold of a motion picture theater.

See Americans First

Bring It and American Beauty Feature Films

MADE IN U.S.A.

A two part drama of love, vibrating with human interest and pathos.

Featuring VIVIAN RICH and a large cast of stars.

Under direction of Thos. Richette — Release Mon., Feb. 15th, 1915

AMERICAN "BEAUTY" FILMS

"THE HAPPIER MAN"

Featuring IRVING CUMMINGS and JOSEPH HARRIS in a light drama of love.

Under direction of Frank Cooley — Release Tues., Feb. 16th, 1915

"SAINTS AND SINNERS"

A psychological masterpiece.

Under direction of Henry Otto — Release Wed., Feb. 17th, 1915

Distributed exclusively through the United States and Canada by the Mutual Film Corporation

AMERICAN FILM MFG. CO.

CHICAGO

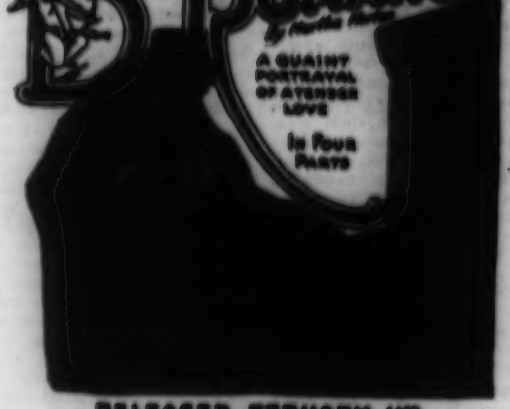
PARAMOUNT PICTURES

DANIEL FROHMAN Presents

JOHN EMERSON

in the famous sentimental comedy

"THE BACHELOR'S ROMANCE"



RELEASED FEBUARY 1ST

Produced by the

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President.

DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director

Executive Offices,

213-229 W. 26TH STREET, NEW YORK.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

NELL SHIPMAN.
Author of the Feature in Which Princess Hassan Will Appear for Universal.

Why not a plot about the first robin?

* * * *

Alas, the poor automobile, I knew it well, 'twas a thing of infinite jest! In fact, what would the motion picture plot be to-day but for the buzz-wagon? Have you seen any photoplays at the "Idle Hour" this week without the automobile appearing therein? Neither have we! From Ford to Packard they serve many and important purposes, and the sage photoplay fans can guess closely as to just what is going to be pulled off. There is the grand old auto chase once a pleasant thing, now hoary-headed and infirm—yet the grand old auto chase bobbs up serenely in "Part Two," and limps around for about three hundred feet seemingly as spry as a cricket. But the G O A C fools no one; the audiences know he is burdened with years and that his act was ancient when Methuselah was a mere youth. And the automobile accidentally striking the girl who is carried to the hospital and confesses it all while on the bed of pain; or change from the girl to the man, for the same purpose. An old friend—an old friend; Howdedo! Or, perhaps, the automobile strikes the hero early in the action and he loses his memory. Ah, this is too much, we hear you exclaim. Not at all, the old stunt with the trailing arbutus whiskers appeared as nervy as you please in a recent release! And then think how much time we spend in "The Alhambra" watching people climb in and out of automobiles. With every change of scene we have them entering their elegant machines, speeding down the street, arriving somewhere, climbing out, and, in a short time, going over the whole route again. Sometimes when we have to witness all this traveling just to be assured that the folks have arrived, and just to be convinced that they are again on their way, it becomes tiresome, Madge, tiresome! Abase some of this auto stuff say we; tut, tut, on this overworking of the chauffeurs, who never turn a hair, and sit like graven images while the dastardly villains hug the girls in the rear seat. Motorcycles won't do, for we know all about them, too. Bring forth the coach and four, the rickshaw, the cart, the hay wagon, the family carry-all, Oh, anything, but give us succease as to the minute wanderings of the mud-stained auto!

* * * *

Too Much Detail.

The producers are giving us some fine pictures these days, with good plots, excellent acting, and beautiful scenic investure, but the going straight along and getting somewhere is becoming a lost art with some. Quick action, a swing right toward the climax with everything else secondary, a plain, convincing advancement with the elimination of useless frills, is what brings joy to Movieland. Alice Coon Brown truthfully says that it sometimes seems as if some producers were determined at all hazards to leave nothing to the imagination. They insist upon going into lengthy detail. Hence, the plot suffers and the story becomes involved. The day is past when the motion picture in words of one syllable are necessary. The people have become educated and are not mere children. Yes, this is true! Does the hero decide to make a call on his lady love? We see him first in his room putting the final artistic touches upon his immaculate attire. We see him take his hat and stick and leave the room. The next scene sees him going out of the front door and down the steps. Then we are edified to see him walking briskly and very erect down the avenue. And lest we might think he has stopped en route for a "snifter," we see him headed safely up the front door of his beloved's residence, and, finally, ushered into her reception room. Hurray! Ain't we glad, though, that he's finally arrived? A lot of this detail could be made plain with a leader or so. There is too much particularization, too much hue and cry after "clearness." To be clear is an essential, but in unity there is strength, and unity and tenseness is frequently lost through fear that the public will not understand minor details which a child would have brains enough to comprehend.

* * * *

A New Idea.

Some few writers who should know better are working on the first shall be last and the last first theory. In other words, they are pinning the last page of their working script which contains the so-called "punch," or climax to the plot, as first page of the submitted manuscript, following with the opening of the story on the second page. They have an idea that the editor does not always read the first pages of the story, and that if the climax immediately catches his eye, he will be tempted and will give the entire effort more serious consideration. The editor will do nothing of the kind. He wishes to read your synopsis, and cast of characters, and your opening to the story first. He will judge that unusual ending of yours in its proper place. Such methods show lack of faith in editorial consideration in the first place, and, secondly, violates all editorial ethics and places the writer in an unenviable light. Follow the editorial rulings and do not cause more labor for the editor with such practises. He has work enough as it is.

* * * *

The Universal Market.

Anthony P. Kelly, in charge of the editorial department of the Universal Film Manufacturing Company, outlines his editorial policy for the benefit of script writers, as follows: "I shall endeavor to have every script that comes in through the mail given due consideration and not merely glanced at and then thrown aside, as is often the case with scenario departments of to-day. Of course, if a script is submitted in pencil, or pen and ink, and if it is sloppy in appearance and no synopsis given with it, then it shall receive no consideration at all. Another thing which is just at present getting to be a rather serious question is the fact that a great deal of the scripts submitted through the mail lack the necessary factor of the self-addressed and stamped envelope. While this may sound petty to speak of the cost entailed through postage paid out for the return of scripts, I assure you it is not, and that it amounts to quite a sum on the monthly report card; and it is for just this reason—to eliminate these petty nuisances that I ask you to kindly inform your readers through the medium of your page—that Universal wants scripts only from recognised writers of scripts. My reason for this being that men who have gone through the mill usually write and submit a story as it should be submitted, in first-class condition and in the proper form. Another reason for this move lies in the fact that we are not buying much at present, having in hand rather a large and capable staff of experienced writers. Universal, it is my hope, will now turn out the best stories possible, for after all, the play is the thing. You cannot get away from it. If a star appears in what might be a well directed picture, but having for its foundation a loose, plotless story, it unconsciously hurts the star in the mind's eye of the audience, who are at a loss to figure why they dislike the particular star in his or her interpretation of the role assigned to them. Nine out of ten do not dissect and search for the reason, and if they did, nine out of ten times they would find the case to be the story. But I am getting out of my line, and before I start telling you stereotyped phrases, and that I still think the business is in its infancy, I had better quit. But let me say in regard to the famous plays, which are so much in vogue at the present day, that I have adapted for the screen some of the most famous of these so-called features, and in all of them with the lone exception of 'The Thief,' I had to write almost an entirely original story to make the plot possible for screen use. The day of the 'famous play' is passing. Then will come the rush of the managers for the famous author to turn out original stuff for the screen; all of which junk will have to be finally turned over to a trained script writer to make a production possible. Then, when Mr. Manager comes to realize the folly of his way, he will say to himself: 'Why should I dole out so many extra shekles to this man just for his name when I have to give to my faithful and reliable script writer in the end, who has to labor night and day to make it worth while on the screen, and for what?' This man made his name writing magazine articles and novels, where he could get by with his excellent control of the English language, but as my man tells me he cannot put flowery language on the screen, you must have action in its place. What shall I do? I have it. I will let my man turn out the stories for me and shall place his name in print in just as big type and just as often as 'the famous author's name. And, lo, in no time he shall become as famous and have as much pulling power with the patrons as any famous author.' And so will come the evolution of the famous plays."

* * * *

The Hall of Fame.

Mrs. Carter H. Harrison, wife of Chicago's mayor, says she will adapt several of her novels for the screen.

Harold Bell Wright, whose novels will be inflicted upon us in photoplay form, is a clergyman of the Church of Christ. Cyrus T. Brady, novelist, who is also adapting 'em, is an Episcopalian minister.

It is claimed that George Randolph Chester received $25,000 for writing the "Runaway June" fiction. A film concern's press agent says so, in any event. And then manufacturers wonder why real photo-playwrights at once demand higher prices for work.

Howard T. Dimick is conducting an interesting motion picture department in the *Opera House Reporter*. He says the monotony of daily melodrama is beginning to tire. Verily so!

* * * *

Do Not Do It!

Do not bind your manuscripts in heavy covers. Difficult to handle and read.

Do not designate your scenes in Roman numerals. Stick to plain figures always.

Do not enclose a card wishing the editor "A Happy New Year," et cetera. He may think you have ulterior purposes.

Do not write at the top of your manuscript, "Author's credit requested." If your plot deserves it, you may get it.

Do not write: "Submitted at usual rates." Everybody does this. Be different and don't do it.

Do not fasten the pages of your manuscript with a hat pin; do not tie them together with string or ribbon; do not, O, do not, sew the pages together!

* * * *

The Market Places.

World Film Corporation, Fort Lee, N. J., is in the market for five-reel subjects running to not less than two hundred scenes. Stories must have original plots—not necessarily with what is known as a "punch," but depicting a young innocent girl in country life. No costume plays considered nor those dealing with crimes or crooks. American stories preferable. Captain L. T. Peacocke, the editor, appreciates short but comprehensive synopsis. Send direct to Captain Peacocke, enclosing a self-addressed and stamped envelope.

Stories must be unusually good to get by in the Selig Polyscope editorial department. Mr. W. N. Selig is final judge of all stories, and he knows good ones when he sees them. Strong singles and multiples concerning every-day sort of people are desirable at this time. Refined comedies, with real plots, will also bring good prices. Prompt consideration and authors credit when deserved.

Send no slap-stick stuff to Lubin. Editor McCloskey is not buying this class of work.

* * * *

Into the Discard of 1915.

The mortgage.
Loss of memory.
Pens and lead pencils.
Automobile accidents.
Country girl enticed to the city.
The hobby-horse and baby shoes.
Personal letters to editors.
Correspondence schools for script writers.
Burlesque policemen.

* * * *

Why the Director?

A well-known author wrote to us the other day these words: "I see that Jack Hopkins has joined the Bureau Drawer Company as director. I knew Jack in the good old days, and think I'll send him some scripts." He wrote back, "Please don't." Now this author should know better, for he has been in the game, lo, these many years. The particular concern with which Hop has become identified has other work for Hop than reading scripts sent in by old companions-at-arms. Hopkins doesn't want them, either. He won't read them, but will bundle them back with a statement that they are fine. Then what happens? The author rushes those self-same scripts to the editor of the "Bureau Drawer" Company. He says: "I submitted these to Jack Hopkins, your director. He says they are fine. Here's his letter": 'The editor knows that scripts appealing to directors always mean superior productions. He may buy the stuff, although Hop has never really read the stories, and they would not appeal if he had read them. Consequently, there's a flivver all around. That particular author is thereafter barred by the "Bureau Drawer" concern. Leading companies have a hard and fast rule about directors reading outside scripts not previously submitted to the editorial departments. It's a good rule, too. So do not send scripts to your old friend, Jack Hopkins. Send them to the proper person, the editor.

* * * *

Changes in Editorial Policy.

Occasionally there will come a sudden change of policy in one or more of the editorial offices of motion picture manufacturing companies. Then, it is that many of the other editors sit up and take notice and endeavor to ascertain just what the other fellow is up to. Originality is at a premium in Filmland. One concern will come to bat with a series of comedies along a new line and others will immediately follow suit, providing the new line of stuff captures public fancy. The photoplay author also catches the cue and changes the grist from his mill to comedy or to drama as the case may be. All must keep an eye on the other fellow, on the public, and on the programmes. Public approval is fleeting. To-day the programme of one company may crowd the theaters and to-morrow a new line thought out by the other fellow may get the shining dollars. So every one must be up and coming, and an eagle eye peeled in an endeavor to discover the other fellow's secret intentions and to dissect them if possible to see if they are worthy. The relationship between author and manufacturer should be something like the relationship between physician and patient, lawyer and client. The writer who submits work to an editor is expected to keep that work confidential from every one until after production and release. The author who chatters as to what he has just sold to this or that concern does not last long. He is not worthy of confidence. After your stuff is marketed it is yours no longer, it belongs to the company which paid you their good money for it. If you proudly crow over your success, the work may be anybody's. Rivals hear of the ideas and may rush to emulate them. You do the company and yourself an injustice when you tell tales out of school in Filmland.

REVIEWS OF FEATURE FILMS

"THE MYSTERY OF THE TEA DANSANT"

Two-Part Drama in the Girl Detective Series. Produced by the Kalem Company. Released Feb. 17.

The Girl Detective ..... Ruth Roland
Harry Warrington, her assistant .. Robert Gray
Marguerite Wheeler ..... Cleo Ridgeley
Mrs. Wheeler, her mother ..... Anna Lingham
Marmaduke of the Tea Dansant ..... Thomas Lingham
Darby, his victim ..... Knute Rahm
Chief of Police Harding ..... Edward Cilstee

Ruth Roland, the girl detective, has an interesting case to work on this time. And in the course of her professional duties that lead to a tea dansant, she has an opportunity to reveal her grace in the execution of modern dances. These scenes are good in themselves, and they have a legitimate place in the story; for by means of her dancing Ruth charms the nefarious Marmaduke that he may walk unsuspectingly into the trap set by the police.

When the girl detective is called upon to solve the mystery of the tea dansant, she knows only that Marguerite Wheeler, a pretty young heiress, is being held captive somewhere, pending the payment of $50,000. She advises payment of the ransom that a clue to the whereabouts of Marguerite may be gained. The trail leads to the fashionable establishment conducted by Marmaduke. Darby, a servant in the place, is conveniently at hand to build up the case against his master, who holds him by hypnotic force.

Ruth and her assistant visit the tea dansant in the guise of guests, and Marmaduke never suspects the scheme until the girl detective levels a pistol at him and demands the prisoner. He overpowers Ruth; but is killed by a shot fired from behind a curtain. There is plenty to hold the attention in this story, which is tastefully staged and admirably acted, especially by Miss Roland, Thomas Lingham, Cleo Ridgeley, and Knute Rahm. D.

"WAR"

Two-Part Vitagraph Comedy. Produced by George Baker. Script by Paul West. Released Jan. 23.

Herman Schultz ..... Jay Dwiggins
Frau Schultz ..... Flora Finch
Jean DuBois ..... Hughie Mack
Madame DuBois ..... Kate Price
Marie, their daughter ..... Ethel Corcoran
Fritz Schultz ..... Arthur Costa
Heine Schultz and Johnnie DuBois ..... George Stewart and Bobby Hastings

Author West takes two family groups, good friends at the start, injects a little of the war spirit and a rough-and-tumble thoroughly worth while comedy results. The scrapping between the families starts with their youngsters, and ends when the parents take a hand.

Another element is the love story between the son and daughter of the two families. The waving of the American flag heals the breach.

The cast of Vitagraph players enter into the spirit of the offering and all acquit themselves well. Direction and photography are up to the standard. F.

The Master Key, Episode No. 8 (Universal).—This number is so cumbered with necessary explanations that the action is very slow and exceedingly clouded, but out of a mass of disconnected detail one gathers that the deeds to the mine, around which the action kinema, have been lost. They are found in an ash can by an honest rag picker. Both parties in the controversy see the advertisement in the paper, but the ones trying to steal the mine obtain them and it will take the next episode to tell what eventually becomes of the "papers." Ella Hall, Robert Leonard and Charles Manley stand out above the rest of the cast. E.

Restitution (American, Jan. 11).—A two-reel story of high life in the East and simple life in the west, in which a bad woman turns good just in time to keep the picture from leaving a bad taste in the mouth. It is well acted throughout, with a chance for obvious overacted melodrama kept well suppressed. An actress bewitches a young society man to such an extent that his fiancée breaks their engagement. The actress, in defending her honor in her mansion, shoots and kills her would-be seducer, and then becoming scared from the evidence at hand Harrison, coming in later, is eventually convicted of the murder. Her connection with the trial prevents her from obtaining employment and she descends in life until she becomes a scrubwoman in a cheap Western saloon. Harrison escapes from prison and takes refuge in the same town. His former fiancée also arrives in the same place as the new school teacher. The denouement comes when a rival lover arrives on the scene and, after receiving his escape from the school teacher, recognizes and discloses Harrison's identity to the authorities. To save him, the former actress confesses. The photography and settings are good throughout, the interest well sustained and the action quick and exciting. E.

The Terror of the Jungle (Universal, 1911 Elson, Feb. 12).—As in other Universal pictures of the jungle, during the past few months, the full strength of the zoo is turned loose. Lions, leopards and elephants, a very intelligent bloodhound, and others. Marie Walcamp is seen as the girl. Rex de Rosselli as the mate, both of whom are shipwrecked on a desert island, and later William Clifford, who appears as a young hunter with a hut in the neighborhood. There is, however, the apparent incompetency that his mother also lives in the jungle. However, the girl, having found out the true nature of the mate, runs away and is lost in the jungle. The lions and other species pursue her, and either they have become used to the camera or threw themselves into the spirit of the occasion, for they appeared much more natural than usual. The young hunter rescues her and marries her, while the mate, now a wild creature of the woods, roams around in the vicinity. Two years later he steals her child and ties it to a tree, whence it is rescued but in time to avoid a hungry lioness. The mother in the meanwhile has been lost, attacked by lions, and falls utterly exhausted after swimming for life. Here the sagacious bloodhound finds her and returns to his friend, the elephant, and, we are subtitularly informed, tells him of the poor mother. At any rate, the elephant follows and by riding her on his trunk brings her back to home and happiness. F.

The Exploits of Elaine, Episode 5 (Pathe, Jan. 25).—The higher order of scientific facts continue to dominate the action and to fill these two-part features with an unusual amount of interest. Arnold Daly—the Craig Kennedy of Astra—leads the continuous pursuit of the Clutching Hand, who is seen in new and undreamt of atrocities. These constitute the admittance of the dread personages in the guise of a telephone inspector to Elaine's bedroom and his spraying the walls with arsenic. To insure the quick working of the poison, he decomposes water in the furnace, the combination of the gases given off forming a still more deadly form of the poisons. This the detective discovers when he analyzes the blood of the pet dog which slept in the room of the sick girl, and was likewise affected, much to the regular doctor's amazement. Another part of the story concerns the attempted disclosures by the butler, one of the Clutching Hand's accomplices, and the latter's death by a blow-gun shot from an adjoining roof. A periscope is brought into play here, when Kennedy enters the room below the one in which the appointment is to be kept, and having assured himself of the absence of a trap by this novel device, keeps the engagement. Pearl White continues in her attractive work of Elaine. F.

The Spirit of the Violin (Selig, Jan. 30).—The author of this two-part picture, James Oliver Curwood, has made a fairly entertaining drama out of somewhat conventional people in a situation of no great novelty. Graham, a lumberman living in a lonely cabin with his wife and little daughter, is falsely accused of killing a man. While Graham is serving a term in the penitentiary, a gambler, posing as a lawyer, wins the confidence of the wife. Mary, and pretends to be working to free her husband, whereas his one purpose is to seduce the woman. A forged letter announces the death of Graham and Mary is about to be tricked into a fake marriage, when a moment of her husband's violin hanging on the wall deters her. Fortuitously, Graham is released from jail on this very day and he returns in time for a happy family reunion. The picture is tastefully presented with some scenes of pleasing sentiment acted by Stella Razeto and Guy Oliver. Baby Lillian Wade appears as the child. D.

Copyrighted Amer. Film Mfg. Co.

"THE LAW OF THE WILDS," A TWO-REEL AMERICAN PRODUCTION FEATURING VIVIAN RICH AND HARRY VON METER, RELEASED FEB. 1.

Why Advertise ?

Last week there appeared in this paper the following advertisement,
¶ *Did* ¶ *You* ¶ *See*

"Tillie's Punctured Romance"---

¶ We are not spending good money for advertising without knowing what sort of pictures we are going to release.

¶ The value is in the picture, not in the advertising.

¶ Again, will the picture be a good box office attraction.

¶ Our purpose in advertising—it is our desire to have you become acquainted with Feature Productions produced by MACK SENNETT,

Because,

¶ There is now in preparation a new multiple reel production with an all star Broadway cast,

¶ The above is our reason for saying,

¶ Watch for the next

¶ SENNETT
¶ FEATURE

BAUMANN AND KESSEL
MANAGERS

HORSLEY-BOSTOCK SHOW OPENS

LOS ANGELES (*Special*).—Horsley Park, housing the Bostock Arena and Jungle, opened last Tuesday to a capacity gathering that included nearly all of the Angel City officials and prominent members of the film colony. The city is thronged with Exposition tourists and there is every indication of a prosperous year for the show.

The home of the Bostock Show is located at the corner of Main and Washington Streets and occupies a plot of ground 650 x 450 feet. A concrete wall, in California Mission style, runs along the entire front, while a high archway toward the lower end carries out the same scheme, and forms at once the main entrance and executive offices. The interior is laid out in tropical gardens and palm draped lanes through which the elephants trudge about carrying loads of happy children in their backs. Every turn of the walks has its little surprises, such as monkey cages, ostrich runs, baby lions, and so on. Then there is a semi-circle of sixty dens containing the world-famous Bostock animals, and behind this the arena, where the performances are held.

David Horsley now has in his possession a wonderful collection of trained animals, together with the most famous European trainers, and it is his intention to utilize them in a series of motion picture productions. With that end in view, a studio and working jungle is being constructed in the rear of the auditorium, an inclosed space of about 250 x 150 feet having been reserved for that purpose. Work on this producing plant is being rushed and should be ready for operation about the middle of February.

When completed the entire plant will, with the purchase price of the animals, represent an outlay of about $200,000, with a possible earning capacity quite beyond calculation. The arena itself will be operated as a separate enterprise with highly remunerative possibilities.

PATHE URGES CARE

Urges All Branch Exchange Managers to Observe "Safety First" Rules

In a letter addressed to all company's branch exchange managers, the Pathe Company has taken a strong stand in urging the strict observance of all safety first rules in the handling of film, both in the exchanges and in transit. The letter was brought forth by the recent circular letter issued by New York's Fire Commissioner. The contents follow:

"TO ALL BRANCHES.

"SAFETY FILMS.—The Fire Commissioner of New York has just issued a circular saying that in many film concerns no care is prevailing for films that are not actually in use, and that every film which is not under inspection or repair should be kept in a tightly closed metal box and inside a special safe.

"While, of course, the Fire Commissioner of New York has no jurisdiction elsewhere, we certainly think that his circular brings up a very serious question, and we therefore would request you to kindly issue very severe instructions to the employes under your management and to enforce the above regulation as being of absolute necessity.

"At this opportunity we again wish to remind you that all shipments should be made exclusively in metal boxes in accordance with existing regulations."

ZUKOR GOES TO COAST

Famous Players' President Said to Be on Important Business Mission

Adolph Zukor, president of the Famous Players Company, left New York, Monday, for a trip to the Pacific Coast that is said to mean deals of importance to the picture field. Much mystery concerns the exact nature of the trip, but it is rumored that the visit of a Famous Players Company to Japan to produce a number of features may result from the trip. The fact that the Famous Players control the rights to "Madame Butterfly" strengthens this impression.

"Madame Butterfly" is understood to have been selected as a starring vehicle for Mary Pickford, which will mean a visit by that player to Japan. This will mark the first tour of an American company in that country.

SHOW FIRST FROHMAN FILM

Gustave Frohman's initial screen production, "The Fairy and the Waif," was given in its first showing last week in the Universal Company's projection room to President Carl Laemmle and the executive staff of the film organization. Reports have it that the production scored a decided hit with the Universal men, and President Gustave Frohman, of the producing organization, is deluged with requests for more private showings from other companies.

Behind the fact that the Universal Company was honored with the initial view of "The Fairy and the Waif," there lies the human interest story that explains Gustave Frohman's entry into the film world. On July 14, 1913, when Gustave Frohman was in Los Angeles on his final legitimate tour with Blanche Bates in "The Witness for the Defense," he was tendered an invitation by Carl Laemmle to visit Universal City and inspect this mammoth film producing plant. The invitation was accepted, and under the guidance of Otis Turner, who, by the way, made his entry to the stage world with Gustave Frohman in 1880, all the resources of Universal City were mustered in review before Mr. Frohman. The day was one of the most enjoyable ever spent by the theatrical magnate, and in return for the courtesy he invited all the principals at Universal City to attend Blanche Bates's performance the following Saturday as his guests.

It was that particular day at Universal City that first turned Gustave Frohman's thought to motion pictures, and he gives credit to Carl Laemmle's invitation for the formation later of the Gustave Frohman Corporation, which brought the last of the Frohmans into pictures. So, when "The Fairy and the Waif" was completed, Mr. Frohman, remembering the day at Universal City, as a mark of his gratitude to Carl Laemmle, arranged last week's private exhibition.

PIERCE TO ADDRESS EXHIBITORS

Carl H. Pierce, special representative of Bosworth, Inc., left New York on Thursday evening to speak, by special invitation of the Exhibitors' League of Pennsylvania, on the subject of "legalized censorship." Mr. Pierce's experience in the "John Barleycorn" campaign in Philadelphia formed the basis of his talk.

WITH THE EXHIBITORS

Thirty-three motion picture theaters of Philadelphia were summarily closed by the police last Tuesday night because the owners failed to take out licenses for 1915. On Jan. 1 the fire marshal, who issues the licenses, notified the proprietors that they would be required to take out the annual license promptly. He agreed to give them until Jan. 25 to pay the fee, which is $100. All but thirty-three responded, and these latter were surprised on Tuesday evening when policemen appeared at their doors at 6 o'clock and compelled them to close.

Exchange Man Francis J. Gilbert, of Dallas, is enlarging his display rooms and operating rooms. "Cabiria" and other Itala productions are being distributed in the Lone Star State and adjoining territory by Mr. Gilbert with much success.

Over a thousand dollars in two days in a house seating three hundred, at a fifty-cent admission, is the record of "Cabiria" in Jacksonville, Fla. The Itala Film Company's report from H. R. Mason, who is exploiting the film in the South, brings this information.

Kansas City's Municipal Board of Censors placed a ban on the exhibition of "A Fool There Was" and the owners of the Willis Wood, who had booked the feature, immediately sued out an injunction. Judge Clarence A. Burney, before whom the question of continuing the injunction comes, has decided to view the picture before making his decision.

The fifth annual ball of the Baltimore Motion Picture Operators' Union was held last week and surpassed previous efforts of the organization. The committee in charge of the ball follows: Thomas P. Finn, chairman; Sam Isaacson, Louis J. Wallman, Frank T. Holmes, Frank L. Gibson, Carroll Bayne, Harry E. Wallis, N. Basil Morgan, and William George.

Work has started on the erection of a new motion picture theater at 810 French Street for Dr. S. G. Elbert. The cost is estimated at $25,000.

The picture exhibitors of Jamestown, N. Y., apparently decided to think it over and did not open last Sunday as announced, so that no test case can be made of the new city ordinance prohibiting the exhibition of films on Sunday. Several of the theater managers announce that they are still planning to make a test case out of the ordinance.

Moyer and Bateman, the promoters, of Buffalo, have opened a handsome motion picture theater in Falconer, N. Y. It is called the Strand and is using the Universal programme.

Gustave Frohman
PROGRAM
THE FAIRY AND THE WAIF
PRESENTED BY THE
FROHMAN AMUSEMENT CORPORATION
GUSTAVE FROHMAN, President
WILLIAM L. SHERRILL, Vice-Pres. & Gen'l Mgr.
EIGHTEEN EAST FORTY-FIRST STREET . . NEW YORK

"A great light—it gives the director 25% more latitude in his work and makes possible scenes never before filmed."—That is what one of the real big men wrote us about the

A-H. Panchroma Twin Arc Lamps

8000 c. p. per unit. Weight in case, 19 lbs. Either Direct or Alternating Current. Can be transported anywhere by a boy. The biggest advance in motion picture lighting yet made.
Write for descriptive matter or call for a demonstration.

ALLISON & HADAWAY Photographic Importers and Manufacturers 235 Fifth Avenue, New York

"Griffith Films"
SPOTTISWOODE AITKEN
Under the personal direction of
D. W. Griffith

HENRY OTTO
Producer
AMERICAN FILM MFG. CO. SANTA BARBARA STUDIOS

WILLIAM GARWOOD
Universal Films Imp Brand

COUPON BOOKS
—FOR—
MOVIES
6's and 12's
Samples and Prices on Request
Weldon, Williams & Lick
Fort Smith, Ark.

"THE SPORTING DUCHESS" PRODUCED BY BARRY O'NEIL AND HIS ALL-STAR LUBIN COMPANY.

From the Left, Frankie Mann, Allen Quinn, Rose Coghlan, George Soule Spencer, Charles Brandt, and Ferdinand Tidmarsh.

STARS IN "THE ARAB"

Lasky Company to Present Edgar Selwyn and Margaret Mayo in Forthcoming Feature

Edgar Selwyn and Margaret Mayo have been signed by the Jesse Lasky Company to make a screen appearance in a production of Mr. Selwyn's "The Arab." This production will mark Margaret Mayo's screen debut, while Selwyn has been seen only once before, in a screen picturization of "Pierre of the Plains" that scored a strong hit.

Mr. Selwyn and Miss Mayo, who is known as the author of such hits as "Baby Mine" and "Twin Beds," will start West for the Lasky studio in Hollywood, Cal., within the next few days. Though the picture version of "The Arab" is not to be released until late in the Spring, because of the many preceding productions already announced and scheduled for release, Mr. Selwyn is anxious to get to California in time to see the finishing touches put on the Lasky picturization of his noted play, "The Country Boy," which is to be released on March 15. The Lasky office has, therefore, arranged for this to be done, and for him to begin work in the film of "The Arab" within a week after his arrival in California.

Though Miss Mayo is known principally as a dramatist, she is also an actress, and she will also appear in the picture version of her husband's play.

KALEM INNOVATION

Company Will Release Three-Reel Feature Every Week

From Kalem comes one of the most important announcements ever issued by that concern. According to this announcement a three-act feature production will be released every week as part of its regular programme, commencing March 8. A three-act production will be released every alternate Monday, commencing Monday, March 8, while another will be released every alternate Friday, commencing Friday, March 19.

That Kalem intends to make these special attractions noteworthy in every respect is evident from the expenditure of time and money being put into the releases in course of preparation. Incidentally, among these three-act productions will be found some of the greatest novelties that have ever appeared upon the screen. This last assertion is borne out by the statement that among the forthcoming releases will be ten powerful modern dramas, each based upon one of the Ten Commandments.

The most popular Kalem stars will appear in the new three-act dramas. Among them are Alice Joyce, Alice Hollister, Marguerite Courtot, Anna Nilsson, Guy Coombs, Tom Moore, and Harry Millarde. The new plan will enable exhibitors to get their features at regular prices.

NEW POWER CATALOGUE

The Nicholas Power Company has issued a handsome new catalogue that is by far one of the most beautiful publications of its kind in the picture field. No expense seems to have been spared in the publication of the catalogue, which, by means of costly original drawings and photographs, gives a most complete exposition of the Power machine and its different parts.

EXHIBITORS AROUSED

New York Associations Plan Agitation Against New City Ordinances

A meeting was held yesterday of the members of all of New York's exhibitors' organizations to discuss means of protest against the latest additions to the city code relating to the conduct of motion picture theaters. The call for the meeting was signed by the Cinema Club of the Bronx, the Brooklyn local of the Motion Picture Exhibitors' Association, and the Motion Picture Exhibitors' Association of Greater New York. The meeting was held at the Candler Theater, which was donated for the purpose by George Kleine. Following are the new regulations that have brought forth the exhibitors' protest:

Discipline. The license and certificate may be revoked or suspended at any time by the commissioner, in his discretion, for cause.

42. Children at moving picture shows. No person being owner in whole or in part, of a motion picture theater or an open-air motion picture theater, or the manager or any employe or attache thereof, shall admit to or allow any child, under the age of sixteen years, to remain in any place where moving pictures are shown under a license issued pursuant to section 32 of this chapter unless such child is accompanied by his or her parent or relative, or by friends of his or her parent, whether an admission fee is charged or otherwise. No person, not the parent, relative or friend of his or her family, shall invite or take any child under the age of sixteen years into any place specified in this section, unless consent has been given by the parents or proper guardians of such child. (C. C. 886, 888.)

43. Violations. Any person who shall violate, or refuse or neglect to comply with, any provision of this article, shall upon conviction thereof, be punished by a fine of not more than $100, or by imprisonment not exceeding thirty days, or by both such fine and imprisonment; and any such person shall, also for each offense, be subject to the payment of a penalty in the sum of $50; to be recovered in a civil action. (Adapted from C. C. 879, which in its present form is believed to be invalid in view of the decision in People v. Marks, N. Y. Law Journal Feb. 18, 1913; by Russell, C. J.)

"HYPOCRITES" SUCCEEDS

Bosworth's "Hypocrites" has scored, and scored strongly, with the result that the New York engagement has been changed from the four weeks originally intended to be "indefinite," with the end far out of sight. The production is being shown at the Longacre Theater to capacity houses at 25-cent minimum price. William L. Sherry, who holds the New York Paramount rights, is handling the engagement.

Much of the success of the New York run is due, in addition to the picture's own worth, to the remarkable efforts of Harry Reichenbach, who has succeeded in keeping his attraction in the newspapers every day since the opening.

FAMOUS PLAYERS GET "AUDREY"

The Famous Players' Film Company has entered into an agreement with Irving M. Dittenhoeffer, receiver for the Liebler Company, by which it secures the screen rights to "Audrey," a play by Harriet Ford, founded on a novel by Mary Johnston. In order to get the photoplay rights it was necessary for the film company and the receiver to secure the permission of the courts. Royalties of 7½ per cent. will be paid to the Liebler Company and the authors.

VITAGRAPH

"CABMAN KATE" — *Comedy* — **Monday, Feb. 1**
When she takes the reins, nothing stands in her way. She has everybody in an uproar. She gets the money and a husband, too. KATE PRICE is a great driver.

"HOW CISSY MADE GOOD" — *3-Part Comedy* — Broadway Star Feature — **Tuesday, Feb. 2**
Brought face to face with all the Players of the Vitagraph Company, she runs the gauntlet of their pranks and makes good. CISSY FITZGERALD in the title role.

"THE COMBINATION" — *Comedy* — **Wednesday, Feb. 3**
The combination is lost. The burglar gets the silver. When the combination is found, it's a pipe. The silver is recovered. Presenting SIDNEY DREW.

"THE UNDERSTUDY" or "Behind the Scenes" — *Drama* — **Thursday, Feb. 4**
The mimic tragedy is made a real one. An actor sacrifices his life for one he holds dearer than his own. MAURICE COSTELLO as the actor.

"THE GREEN CAT" — *Comedy* — **Friday, Feb. 5**
Billy and Boggs try and fool the old maid. She isn't as green as her cat, nor as green as they look when Constance fools them. BILLY QUIRE as the boy detective.

"FOR ANOTHER'S CRIME" — *Two Part Drama* — **Saturday, Feb. 6**
Convicted of another's deed, he suffers the penalty. The guilty man's dying confession brings pardon and happiness. LEO DELANEY, LEAH BAIRD, L. ROGERS LYTTON and WILLIAM DUNN are presented.

SIX A WEEK, Including a Three-Part Broadway Star Feature

"HEARTS TO LET"—Comedy — Monday, Feb. 8
"THE WRONG GIRL"—Two-Part Comedy — Tuesday, Feb. 9
"BREAKING IN"—Comedy-Drama — Wednesday, Feb. 10
"ON THE ALTAR OF LOVE"—Drama — Thursday, Feb. 11
"THE HYPOCHONDRIAC" or "When Greek Meets Greek"—Comedy — Friday, Feb. 12
"MOTHER'S ROSES"—3-Part Drama. Broadway Star Feature. — Saturday, Feb. 13

BROADWAY STAR FEATURES
THAT PUT BROADWAY ALL OVER THE MAP

A MILLION BID	5 Parts	THE WINK(E)SOME WIDOW	4 Parts
GOODNESS GRACIOUS	3 Parts	THE TANGLE	3 Parts
MR. BARNES OF N. Y.	5 Parts	THE LOCKED DOOR	3 Parts
LOVE, LUCK AND GASOLENE	3 Parts	SYLVIA GRAY	4 Parts
CAPTAIN ALVAREZ	4 Parts	THE LITTLE ANGEL OF	
SHADOWS OF THE PAST	3 Parts	CARTON CREEK	5 Parts
MR. BINGLE'S MELODRAMA	3 Parts	THE MAN BEHIND	
MY OFFICIAL WIFE	3 Parts	THE DOOR	5 Parts
UNCLE BILL	3 Parts	G. O. D.	5 Parts
THE PAINTED WORLD	3 Parts	HEARTS AND THE HIGHWAY	5 Parts
A FLORIDA ENCHANTMENT	3 Parts	THE ISLAND OF	
413	3 Parts	REGENERATION	5 Parts

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH COMPANY OF AMERICA
E. 15th St. and Locust Ave. Brooklyn, N. Y

CRANE WILBUR
Four Years Leading Man and Features Star
PATHÉ COMPANY
At Liberty after Feb. 7th
Offers Invited Address Screen Club

WM. F. HADDOCK
DIRECTOR — *Open for Offers*
Thoroughly experienced. Recommendations, past performances
Address care the Screen Club

Frank H Crane
Director Peerless Features

ROBERT EDESON

BEN WILSON *"All that's"*
Current Releases: {HOUNDED / CHILDREN OF CHANCE
Coming: THE GIRL AND THE SPY. THE PHANTOM WARNING
UNIVERSAL FILMS REX BRAND

130 W. 44th St., N. Y.
CLIFFORD BRUCE
Feature Leads
DIRECTION FRANK POWELL
Current Releases: A FOOL THERE WAS / CHILDREN OF THE GHETTO
In Preparation: THE VALLEY OF THE MISSING

THE FILM RECORD

FEATURES ON THE MARKET

Paramount Pictures.

(Lasky) H. B. Warner in The Ghosthreaker.
(Smalley) Lois Weber in False Colors.
(Famous) Florence Reed in The Dancing Girl.
(Smalley) Lois Weber in Aurora Leigh.
(Famous) Marie Doro in The Morals of Marcus.
(Lasky) Edith Taliaferro in Young Romance.
(Lasky) Marguerite Clark in The Goose Girl.
(Lasky) Edward Abeles in After Five.

General Film.

(Biograph) The Woman in Black.
(Biograph) Under the Gaslight.
(Vitagraph) The Little Angel of Canyon Creek.
(Vitagraph) The Sage Brush Gal.
(Vitagraph) How Cissy Made Good.
(Vitagraph) Two Women.
(Edison) Hanion Brothers Fantasma.
(Essanay) When Love and Honor Called.
(Kalem) The School for Scandal.
(Lubin) The White Mask.
(Lubin) The District Attorney.
(Lubin) The Valley of Lost Hope.

World Film.

(Calif.) Beatrix Michelena in Mrs. Wiggs of the Cabbage Patch.
(Shubert) Bertleyyette in Famous Rulers of the World.
(Shubert) Clara Kimball Young in The Deep Purple.
(Shubert) Bertleyyette in New York and Its People.
(Calif.) Beatrix Michelena in Mignon.
(Shubert) Bertleyyette in Great Americans—Past and Present.
(Shubert) Lillian Russell in Wildfire.
(Shubert) Bertleyyette in Famous Men of To-Day.

Sawyer, Inc.

Cecil Spooner in Nell of the Circus.
Spirit of the Conqueror.
Oath of the Sword.
Without Hope.
As a Man Sows.
The Lady of Lyons.

K. C. Booking Company.

The Spirit of the Poppy.
The Span of Life.
The Coming Power.
The Little Terror.
Lionel Barrymore in The Span of Life.
Beulah Poynter in Born Again.
Barbia, or, The Destruction of Carthage.

Photo-Drama Company.

Kelcey and Shannon in After the Ball.

George Kleine.

Anthony Novelli in Julius Caesar.
Howard Estabrook in Officer 666.

Universal.

Annette Kellermann in Neptune's Daughter.
Damon and Pythias.
Anna Little in Called Back.

Majestic.

Edna Mayo and Ernest Truex in The Quest of the Sacred Gem.
The Crown of Richard III.
Blanche Sweet and Thurlow Bergen in The Fire-fang and the Girl.
The Tyrant's Gain.
When Fate Was Kind.
More Than Queen.
The Stolen Birthright.

Warner's Features.

The Price He Paid (Ella Wheeler Wilcox).

LICENSED FILM RELEASES

Monday, Feb. 8.

(Bio.) The Stray Shot. Dr.
(Edison) Suspicious Characters. Com.
(Ess.) Swoodle Goes to College. Com.
(Kalem) In the Hands of the Jury. Two parts. Dr.
(Lubin) Patsy Bolivar No. 7. "Patsy in a Seminary." Com.
(Pathe) Pathe's Daily News, No. 11, 1915.
(Selig) The Passer-By. Two parts. War Dr.
(Selig) Hearst-Selig News Pictorial. No. 11, 1915.
(Vita.) Hearts to Let. Com.-Dr.

Tuesday, Feb. 9.

(Bio.) Pere Goriot. Two parts. Dr.
(Edison) Olive's Greatest Opportunity. Twelfth of "Olive's Opportunities" series. Dr.
(Ess.) A Romance of the Night. Dr.
(Kalem) Mr. Pepperie Temper. Com.
(Kalem) The Mexican's Chickens. Com.
(Lubin) His Soul Mate. Com.
(Selig) Roping a Bride. Western Com.-Dr.
(Vita.) The Wrong Girl. Two parts. Com.

Wednesday, Feb. 10.

(Edison) The Tailor's Bill. Com.
(Edison) The Life History of a Silk Worm. Edc.
(Ess.) The Fable of "The Good People Who Rallied to the Support of the Church." Com.
(Kalem) The Disappearance of Harry Warrington. Third of "The Girl Detective" series. Two parts. Dr.
(Lubin) Bags of Gold. Three parts. Dr.
(Pathe) Pathe's Daily News, No. 12, 1915.
(Selig) The Odd Slipper. Melodr.
(Vita.) Breaking In. Com.-Dr.

Thursday, Feb. 11.

(Bio.) Getting Rid of Nephew. Com.
(Bio.) The Big Night. Com.
(Ess.) Slim the Brave and Sophie the Fair. Com.
(Lubin) The Trapper's Revenge. Two parts. Dr.
(Mina) The Masquerade Hero. Com.
(Selig) Hearst-Selig News Pictorial. No. 12, 1915.
(Vita.) On the Altar of Love. Dr.

Friday, Feb. 12.

(Bio.) Their Divorce Bund. Com.-Dr.
(Edison) The Glory of Clementina. Two parts. Dr.
(Ess. Thirteen Down. Two parts. Dr.
(Kalem) Ham and the Sausage Factory. Com.
(Lubin) An Obstinate Sheriff. Dr.
(Selig) The Perfumed Wrestler. Farce-Com.
(Vita.) When Greek Meets Greek. Com.

Saturday, Feb. 13.

(Bio.) The Woman Who Paid. Dr.
(Edison) The Girl Who Kept Books. One of the phases of the life of "The Girl Who Earns Her Living." Dr.
(Ess.) Broncho Billy's Sentence. (Reg. in U. S. Patent Office.) Western Dr.
(Kalem) The Red Signal. Fourteenth of "The Hazards of Helen" railroad series. Dr.
(Lubin) When Father Interfered. Com.
(Selig) The Bugle Call. Jungle-zoo-animal picture.
(Vita.) Mother's Roses. Broadway star feature. Three parts. Dr.

MUTUAL FILM RELEASES

Monday, Feb. 8.

(Amer.) Justified. Two parts. Dr.
(Keystone) Title not announced.
(Rell.) The Studio of Life. Dr.

Tuesday, Feb. 9.

(Beauty) Mrs. Cook's Cooking. Dr.
(Mal.) His Last Deal. Com.-Dr.
(Than) The Smuggled Diamonds. Two parts. Dr.

Wednesday, Feb. 10.

(Amer.) A Heart of Gold. Dr.
(Broncho) The Chinatown Mystery. Two parts. Dr.
(Rell.) The Chinese Lottery. Newspaper Life Dr.

Thursday, Feb. 11.

(Domino) The Bride of Guadeloupe. Two parts. Dr.
(Keystone) Title not announced.
(Mutual) Weekly, No. 6, 1915.

Friday, Feb. 12.

(Amer.) The Wily Chaperon. Com.-Dr.
(Kay-Bee) The Tennessee Hills. Two parts. Dr.
(Princess) Across the Way. Com.-Dr.

Saturday, Feb. 13.

(Keystone) Title not announced.
(Rell.) The Death Dice. Two parts. Dr.
(Royal) The Escort. Com.

UNIVERSAL FILM RELEASES

Monday, Feb. 8.

(Imp) The Heart Punch. Dr.
(Joker) The Plumber Wins the Girl. Com.
(Joker) The Battle Sun. Edu.
(Victor) Everygirl. Two parts. Allegorical Dr.

Tuesday, Feb. 9.

(Big "U") Dad. Com.-Dr.
(Gold Seal) The Heart of Lincoln. Three parts. Civil War Dr.
(Nestor) No release this week.

Wednesday, Feb. 10.

(Animated Weekly) No. 155.
(Eclair) Terror. Two parts. Western Dr.
(I-Ko) Father Was a Loafer. Com.

Thursday, Feb. 11.

(Big "U") The Vandry Jewels. Two parts. Detective Dr.
(Rex) The Phantom Warning. Dr.
(Sterling) Billie Was a Right Smart Boy. Juvenile Com.

Friday, Feb. 12.

(Imp) The Stake. Dr.
(Nestor) All Aboard. Two parts. Com.
(Victor) A Bogus Bandit. Western Dr.

Saturday, Feb. 13.

(Bison) Terrors of the Jungle. Two parts. Animal Dr.
(Joker) Won with Dynamite. Com.
(Joker) Artistic Paper Cutting and Designing. Edu.
(Powers) The Vengeance of Sampson. Western Dr.

MUTUAL FILMS

The Spirit of Giving (Beauty, Jan. 12).—Why this film was released after instead of before Christmas is not clear, for it possesses all the elements of the typical Christmas story. A miserly old man contributes to the unhappiness of every one around him, until an angel appears in a vision, and leads the way on a pilgrimage of good deeds. The picture points a moral emphatically enough, and drives it home with quotations from the Bible; but The Spirit of Giving could scarcely be called entertainment for intelligent adults. Double exposures and dissolves in the vision scenes are well handled. D.

An Inside Tip (Thanhouser, Jan. 10).—Newspaper reporters continue to live highly sensational lives in pictures, if not in reality. This one joins a band of crooks that he may gather material for a story, but his motives are suspected by the gangsters, and they plan to place him among the permanently missing. A girl who sells newspapers for a living learns of the plot against Jack, and informs the police, who do not credit her tale. Later, when the reporter lies bound and gagged on a lonely beach, she guides the rescue party in a launch. The crooks, headed for the beach in a rowboat, are captured after volleys of pistol shots have been exchanged at close range, and several of the occupants of both crafts have jumped overboard. A fair example of crook melodrama acted in the principal roles by Mignon Anderson and Morris Foster. D.

HUTCHINSON A RECORD-BREAKER

President S. S. Hutchinson, of the American Film Manufacturing Company, seems anxious to establish a new long distance commuting record. Since his return from Europe last Fall the American executive has been continually on the jump between Santa Barbara, Cal., where the "Flying A" studios are located, and the home office of the American Company in Chicago.

Numerous alterations are under way at both the American studio and the Chicago laboratories, and to these Mr. Hutchinson has been giving very careful personal attention.

AT LIBERTY. FIRST CLASS OFFERS INVITED
FREDERICK A. THOMSON
Producer of the Famous Players Spectacle
"THE SIGN OF THE CROSS"
Address Screen Club, New York

MARSHAL NEILAN
With the
FAMOUS PLAYERS FILM COMPANY
213-229 West 26th St., N. Y. C.
Future Release
"THE COUNTRY BOY," Jesse L. Lasky Co.

WEBSTER CULLISON
AMERICAN-ECLAIR MANAGING DIRECTOR IN CHIEF ECLAIR FILM CO.
LUCIE K. VILLA, Producer 4 Stock Companies
Studios—Tucson, Arizona

C. JAY WILLIAMS
COMEDY DIRECTOR
With THE VITAGRAPH CO. OF AMERICA

SIDNEY BRACY
"JONES—THE BUTLER"
$1,000,000 MYSTERY—Thanhouser

WALTER EDWIN
DIRECTOR

CLEO RIDGELY
"THE CONTINENTAL GIRL"
Featured in Kalem's
THE GIRL DETECTIVE SERIES

HENRY B. Walthall
Long Beach, California
RECENT RELEASES
HOME, SWEET HOME — STRONGHEART — THE AVENGING CONSCIENCE
LORD CHUMLEY — CLASSMATES — JUDITH OF BETHULIA
(Coming) THE CLANSMAN

MARY ALDEN
GRIFFITH-MAJESTIC CO.
Los Angeles, Cal.
"The Clansman" (in preparation) "Battle of the Sexes"

ALFRED VOSBURGH
VITAGRAPH

GEO. A. LESSEY
Directing KING BAGGOT
UNIVERSAL FILMS IMP BRAND

REVIEWS OF FEATURE FILMS

"IN THE HANDS OF THE JURY"

Two-Part Kalem Melodrama Produced by Robert G. Vignola for Release Feb. 8.

Doctor Butler ..... James B. Ross
Louise, his daughter ..... Anna Nilsson
Merton Haines, Butler's partner. Harry Millarde
Murdock, a contractor ..... John R. Macklin
Huck, a servant ..... Henry Hallam

There is a decided penchant among producers to end plays in court rooms. Here, after the guiltless one has been condemned, the missing clue is brought by a girl who disregards all precedent by rushing up to the judge with the evidence in hand. Court room attendants, who a moment before quelled an incipient riot, are helpless to impede her progress, and no sooner has she had her say than her sweetheart—of course—is freed, without the verdict of a minute before mattering in the least. It is true, however, that all this makes a mighty fine climax, which is the reason legal order is disregarded once more in the present offering.

The particular point of this offering is based on the similarity of men's hats during the last Fall season. They all had different names and looked substantially alike. A stranger comes into the doctor's office to borrow some money. The doctor refuses. They quarrel, the doctor cuts his hand on the glass bottle and drops dead. Hastily borrowing what money he needs, the stranger departs, grabbing a hat from the hat-rack. In the room next to the consulting room the doctor's assistant, who is engaged to his superior's daughter, waits for the conference to be over. He is accused of the murder and tried, and the jury stands eleven to one for acquittal. The one vote is represented by the man, by chance on the jury, who caused the doctor's death. Evidently he could not have been a friend of the doctor, or he would not have been chosen as juryman, yet he presumed to borrow money. And in the struggle no sound was borne to the next room. Let us assume, however, that melodrama, the poetry of crime, may have its "picture license."

The doctor's means of removal was by means of a non-existing poison, one whose external application was sufficient to cause death, the invention of his young assistant. Chemistry is indisputable by most people, wherefore its possibilities are most acceptable to scenario writers. They are more permissible than the errors already pointed out, and no guardian of morals can complain about what does not exist. It will, therefore, prove acceptable to all. It proves the young man's undoing, and but for the fortunate discovery by the girl of the criminal's identity because of the wrong hat he took in his haste, the assistant must languish in jail.

Anna Nilsson comes back to the screen after an unwilling absence, and plays the part of the girl at close range to the camera without the aid of the make-up box. Her striking and youthful beauty and grace enables her to fill the leading part with ease. The rest of the company are all reliable, capable actors, among whom Harry Millarde may be mentioned especially.

F.

"THE SHANGHAIED BABY"

Three-Part Lubin Feature, by Robert A. Banborn and Produced by George Terwilliger. Released Jan. 21.

Gordon Lambert ..... Edgar Jones
Leila, his wife ..... Orral Hawley
Jack, their son ..... Kempton Greene
Jack, as a child ..... Jack McCloskey
John Manning, their friend ..... Earl Metcalfe
Mrs. Gregg ..... Edith Ritchie
Isobel, her daughter ..... Louise Huff
Jim, the Rel ..... Arthur Matthews
Capt. Brent ..... Herbert Fortier

Lubin's initial offering on the new regular three-reel service is a story with many elements of popularity. In the first place, the story deals with a stolen child, who lives a life full of adventure, and later, grown up, comes back to woo the daughter of a next-door neighbor. It is romance from start to finish. Secondly, a cast that could hardly be bettered has been supplied to one of Lubin's cleverest directors.

Very briefly, the little son of the pleasure-seeking couple, man and wife, is neglected, and one of the friends, to teach a lesson, takes the little fellow home. Much publicity is given the disappearance, and the "Rel" a crook, steals the child in turn, while an honest mariner rescues him from the Chinese opium den in which the "Rel" had him hidden. Fifteen years later the mariner gives the lad, now a sailor on one of Uncle Sam's battleships, the only clues by which he can trace his birthright.

The young man falls in love, and vice-versa, with a young girl, who takes him to an older friend of hers to consult about obtaining an obdurate mother's consent. Through playing an old tune, and the baby ring he has from the mariner, the young man discovers in the woman his own mother, and permission to the match is then a matter of course. It is in the action that is in between the lines of the plain synopsis that the offering outstrips its own story.

F.

The Unexpected Honeymoon (Universal-Victor, Feb. 5).—The situation is this: A house party gathers in the country and it's pouring outside. The lawyer husband is delayed by a business deal. The guests are bored until someone suggests a mock wedding. One of the men makes up as a clergyman, the bride and groom are chosen by lot and the minister reads, presumably the binding words. Suddenly the husband of the hostess enters. "In this State," he says, "that constitutes a legal ceremony." Unfortunately he fails to mention the State, and perhaps it is only a "joker" that the next legislature will repeal. At any rate this is the situation, and to make the best of it all the guests leave overnight, in order to have the young couple work it out as best they may. From then on on the way young people are drawn together, until the end of the reel sees them quite contented. Its purpose is not serious and it quite fulfils its mission of comedy with the background of a serious situation. Its most noticeable feature is the excellent acting of a cast of about twenty, from principals to minor guests.

Where Is My Wandering Boy To-Night? (Edison, Feb. 5).—A strong, stirring drama full of heart interest, based on the song of the same name, and an endeavor to show in pictures how the song came to be written. It is well acted throughout and the photography is good, one scene showing a musicale at a fashionable society woman's house being particularly good. The boy, a composer of music, is driven from home by a stern father because he will not study law. He comes to New York and there falls in love with and marries a singer who has yet to make her way. He is taken ill with consumption and sent West. His wife sells herself to pay his expenses. On his recovery he returns to New York to find his wife living in another man's rooms. He leaves and while drowning his sorrows in drink has the evidence of a murder foisted on him and is sent to the penitentiary. His mother becomes destitute and sings the song, which he has composed with words she has written, on the streets. His wife, now a successful singer, hears her and they both look for the boy. On his release from prison he hears his wife singing his song at a musicale and breaks in her home, where he is recognized by wife and mother and everything ends happily. John H. Collins was the director.

E.

The Heart of Lincoln (Universal-Gold Seal, Feb. 9).—Favorite anecdotes with most editors are those having to do with the life and foibles of Abraham Lincoln. Particularly persistent are those which deal with his propensity for pardoning soldiers asleep on guard duty, those condemned as spies and the insubordinate. Such an anecdote lengthened to three-reel form is this picture, which Grace Cunard prepared and Francis Ford expressed. The latter impersonates Lincoln, while Miss Cunard plays Betty, the wilful Southern girl whose plea saves her father's life. To begin with, there is Lincoln in the midst of his Cabinet, which includes a likeness of Stanton, the war secretary. There is also Tad, whose boyish pranks are allowed to divert his father in the midst of his most serious discussions. Quite another picture, and one calling for a diversity of settling and lighting, is the story of how two good friends split over the slavery question, one taking the side of Lincoln, the other the South. The usual fighting ensues, then the Southerner tries to evade the Union soldiers picketed at his house to visit his dying wife, and is captured, tried as a spy and sentenced. The girl—his daughter—goes to Washington, where her plea apparently avails nothing; but later we are shown the President delivering personally his orders to the Union commander to allow the prisoner to escape. Plantation scenes, rejoicing after the war, and snatches here and there from a big subject are offered, but it is in general not a very praiseworthy attempt. Mr. Ford's "Lincoln" could be improved.

F.

The Master Key, No. 10 (Universal, week of Jan. 25).—This instalment continues at the pretty mine site and fills its first reel with a battle between Mexicans, as led by the designing villain of the story, and the miners, championed by its hero. The little valley is filled with the smoke of battle, and the frequent fusillades and charge of horses, with the resultant falling of the riders, are all excellently well done. Later Dora, the young mining engineer, opens the sealed instructions and for the first time learns of the master key on which is engraved the latitude and longitude where the plans of the fabulous loss were lost. Those who plan to thwart their designs also learn of the location and set out in advance to dredge for them. Dora and the girl follow in another boat. Each has a diver on board, but the first boat wins and, having recovered the chest from the sea, moves away. There is a strong to-be-continued atmosphere about the way the story opens and closes. Robert Leonard, director, and Ella Hall continue in forceful fashion as the leads, and in every way the offering is up to the mark set it by previous instalments.

F.

The Coveted Heritage (Pathe).—This production in three parts has much about it that is meritorious, the photography being particularly good and the settings most elaborate. There is also an especially good bit of double photography. Avariciousness constitutes the theme of the story and the details are realistic and well worked out. A dying millionaire leaves his fortune to his two faithful servants with the proviso that they continue the search for his lost daughter stolen by gypsies when a little child. The grown-up girl is shown in the gypsy band cruelly treated by her captors. She escapes and wanders into a church, while service is going on, and is adopted by one of the wealthy ladies of the parish. Her story is published in the newspapers and the two servants engage two Apaches to make way with her. They break into her room at night, put her in a trunk and throw it into a river where it drifts out to sea. The rector of the church, who has fallen in love with her, is notified of her disappearance, and becoming his own detective overhears the Apaches reporting to the dishonest servants. The girl's gypsy lover has left the band to search for her and found employment as deck hand on a small steam boat. The trunk is sighted, the girl rescued and returned home in time to apprehend the guilty servants and the picture ends with the girl in the arms of her clerical lover. Jackie Saunders, as the girl, was most charming and naturally spontaneous. The lighting effects were good and the church scenes most beautiful.

F.

The Example (Universal-Big U, Feb. 18).—For this strong two-reeler Murdock MacQuarrie wrote the story while Director Ollivia saw to its proper presentation; each calls for breadth of achievement. The most striking features are the scenes in the desert. To the spell of the locality itself is added the sometimes startling contrast of horse and man against the almost white ground and a few pictures with this setting fail to impress. The old scout sees his married daughter being embraced by another man. Having scared the man away, he takes the girl home and tells her of his own married life. How a wounded stranger came, an embezzler, whom he cared for under his own roof, and how this man had run away with his wife—the girl's mother. Then comes the chase, and the wanderings of the parched fugitives in the desert, while the old scout—then sheriff—followed and found only the baby alive. With the example before her the girl is glad enough to welcome her husband on his arrival.

F.

JESSE L. LASKY
PRESENTS
EDWARDS ABELES
IN
AFTER FIVE
A PICTURIZATION OF THE RECORD BREAKING COMEDY HIT
By Wm. C. & Cecil B. DeMille
NOT SINCE 'BREWSTER'S MILLIONS' HAS THERE BEEN SUCH A WONDERFUL COMEDY
RELEASED JAN. 26TH THROUGH THE PARAMOUNT PICTURES CORP'N
LASKY
JESSE L. LASKY FEATURE PLAY CO.
LONG ACRE THEATRE W. 48TH STREET, N.Y.C.
JESSE L. LASKY PRESIDENT — SAMUEL GOLDFISH TREAS. & GEN. MANAGER — CECIL B. DEMILLE DIRECTOR GENERAL

KALEM COMPANY

HER SUPREME SACRIFICE
Two-Act Episode of the Alice Joyce Series
Did Ora act wisely in leaving her husband when she saw that she was imperilling his future? A great, big question of vital interest to photoplay patrons.
Released Monday, February 15th. The Strongest Events on the 1, 3 and 6-Sheet 4-color Lithographs

LOVE VERSUS CHICKENS
A chicken may not appear to be a menace to the course of true love, but Chester and Mabel find it so in this funny farce.
Released Tuesday, February 16th

THE GIRL DETECTIVE SERIES
Two-Act Episode for Wednesday, February 17th
The Mystery of the Tea Dansant
In her effort to locate the kidnapped heiress, Kalem's Girl Detective comes in contact with a tiger in human form. Her brilliant work makes this the best episode released thus far. *Are You Showing this Series?*
1, 3 and 6-Sheet 4-color Posters of unusual attention value

A MELODIOUS MIXUP
Friendship ceases when Hud, the orchestra leader, and Bud, the bass drummer, fall in love with the same soubrette. Funny? You have never shown a comedy containing more laughs
Released Friday, February 19th

THE ENGINEER'S PERIL
An Episode of the
HAZARDS OF HELEN
RAILROAD SERIES
To save the life of the unconscious engineer and avert a smashup, the girl telegrapher makes a flying leap, lands aboard the runaway freight and brings it to a halt.
Released Saturday, February 20th. Strong 1 and 3-Sheet Posters

235-39 W. 23d Street, New York